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AUTHOR Hatfield, Thomas A., Comp.; Elam, Anne H., Comp.
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ABSTRACT

Intended for practitioners involved in art and gifted education, the booklet presents practical information on programing for students gifted in the visual arts. A review of the research traces the development of the field from the 1920's to the present. California programing is cited as a foundation to curriculum development by outlining skills and content in four major program components: aesthetic perception, creative expression, visual arts heritage, and aesthetic valuing. Sample program models cited include acceleration, multi-age grouping, resource/interest centers, mentorships, and "happenings." Examples of correspondence to parents, students, school personnel, and the general public are followed by four chapters on the following facets of identification: student characteristics; sample applications, procedures, and instruments; sample nomination forms; and sample final selection/screening forms. Program, student, and instructional process evaluation considerations are covered in the final chapter. (CL)

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GIFTED AND TALENTED IN VISUAL ARTS

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DEPARTMENT of EDUCATION
SOUTH CAROLINA

Charlie G. Williams
State Superintendent of Education

GIFTED AND TALENTED
IN THE VISUAL ARTS

COMPILED BY
THOMAS A. HATFIELD
STATE ART CONSULTANT
AND
ANNE H. ELAM, COORDINATOR
PROGRAMS FOR THE GIFTED

OFFICE OF GENERAL EDUCATION

CHARLIE G. WILLIAMS
STATE SUPERINTENDENT
SOUTH CAROLINA DEPARTMENT OF EDUCATION
COLUMBIA, SOUTH CAROLINA
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INTRODUCTION

This booklet is directed to art and gifted program coordinators, teachers of the gifted and talented in visual arts, directors of instruction and school administrators. Information in this booklet was compiled through a national survey of art and gifted personnel at the state and local levels.

The aim of this document is to provide a practical resource to those responsible for providing programs for the gifted in visual arts. It includes information on the nature of the visual arts curriculum, research on gifted in art, and selected various examples of applications, checklists, characteristics, nomination forms, and evaluation summaries.

This booklet is divided into nine broad sections each beginning with a color coded introduction page and followed with appropriate examples within the content area.

We are appreciative of the help and assistance of the various gifted programs in art that have shared their materials with us. We have credited the school system source in each example should the reader seek further information.

Thomas A. Hatfield
State Art Consultant

Anne H. Elam, Coordinator
Programs for the Gifted

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REVIEW OF THE LITERATURE

ON GIFTED AND TALENTED

IN VISUAL ARTS

The following article by Robin Alexander traces the research on gifted in Visual Arts from the 1920's to the present. Also included is an extensive bibliography.

An Historical Perspective on Gifted and the Talented in Art

Robin A. Alexander
Reprinted from Studies in Art Education. Vol. 22, No. 2, 1981,
National Art Education Association, Reston Virginia.

> We are not so confident about the distribution of esthetic abilities as we are of verbal intelligence -- measurements are inadequate as yet (Rugg, 1924, p. 92).

Consideration of the gifted and talented in art assumes increasing emphasis as general educators in the 1980's attempt to cope with issues concerning gifted and talented children in all fields. This article notes the continued equivocation of art educators as they democratically attempt to serve those masses of children who rightfully need some introduction to the world of visual arts, and the needs of the gifted and talented, an activity which is somehow cast as elitist. Three questions need to be addressed. They are: (1) Who are the gifted and talented in art? (2) What curriculum and programs should be provided for these youngsters? and (3) How can these programs be adequately evaluated? The purpose of this article is to explicate these three issues and to review the historical development of the present situation in light of educational programs for the gifted and talented in art. As these terms -- gifted and talented -- are used interchangeably by most writers, that procedure will be adopted here.

The Gifted and Talented in Art, 1924-1972

As early as 1924 the National Society for the Study of Education (NSSE) published its first yearbook on the gifted (Whipple, 1924). The major emphasis of the 1924 yearbook was upon the intellectually gifted. Although the arts were not emphasized in most reported programs for the gifted, "Orchestra" was listed, along with "Auto Mechanics Club" and "Forestry Club," as alternative activities for gifted youngsters (Davis, 1924, p. 141). No separate chapter was devoted to the visual arts. Indeed, almost no mention was made of the subjects which could be construed as art. Only Davis discussed the personal characteristics of the gifted and attributed the slightly superior drawing ability of intellectualy gifted children to their intellectual appreciation of art (Davis, 1924, p. 131). Another contributor, Harold Rugg, an early twentieth century educator who took great interest in the gifted, and whose cautionary words appear at the beginning of this article, was certainly aware of the potential of "the esthetically 'gifted' young people in our schools, . . . (who) will be the makers of the American culture of the next generation" (Rugg, 1924, pp. 92-93). His stated lack of confidence about the distribution of esthetic abilities and measurements of them remains a valid concern today.

The next major contribution to understanding the growth of interest in the gifted and talented was the NSSE yearbook entitled **Art in American Life and Education** (Whipple, 1941). Thomas Munro, Norman Meier, and Ray Faulkner provided a research orientation which contrasted with articles on art in flower arranging, the handicrafts, landscape design, art in commerce, and the more traditional activities of sculpture and painting. Munro took on the task of explicating the problems of creativity in relation to art, touched on genius and ability, and dealt with professional equivocation regarding the gifted and the masses in the field of art education (1941). Meier reviewed the research on artistic talent in the pre- 1940 era. He had high hope for what research in art could achieve.

> The art educator who is receptive to the enlarging conceptions of the graphic processes at all its stages finds that the

> mysticism still shrouding these natural processes is being dispelled and replaced by understanding of individual variations, and by scientific conceptions of special ability and of the creative process (Meier, 1941, p. 391).

Faulkner (1941) mirrored those high expectations in his section on talent and aptitude while noting the inconclusiveness of the results of research so far conducted. Sadly, history shows that Meier and Faulkner's high expectations have not been borne out, as art education for the gifted and talented is in approximately the same state today as in 1941.

For years Meier was involved in developing tests and measures of artistic abilities. He isolated six factors which he felt contributed to artistic talent: (1) manual skill or "craftsman" ability, (2) energy output and perseveration in its discharge, (3) general and aesthetic intelligence, (4) perceptual facility, (5) creative imagination, and (6) aesthetic judgment (Meier, 1966, originally 1939). He maintained that the first three are primarily hereditary and the second three primarily acquired but interacting with the conditions imposed by the hereditary factors. In retrospect, though, Meier's tests appear culture bound and their use with children under the age of twelve is doubtful (Buros, 1978).

In what became a clearly defined cycle of interest and apathy, interest again waxed strongly by the 1950's. In 1958 the issue of the gifted was again addressed by the NSSE under the editorship of Nelson B. Henry (1958). Again, no separate chapter was devoted exclusively to art. In a section of one chapter, Gaitskell (1958) provided some information on the gifted in art. He suggested the identification of the artistically gifted by artists and art teachers from inside and outside the school system. In a proposed curriculum for talented secondary students, Gaitskell made two points which fit the temper of the times: the artistic development of the child should not be "unduly hastened into adult forms of expression," and simultaneously, the challenge provided must be sufficient to forestall boredom and loss of interest (Gaitskell, 1958, p. 303).

Witty (1958), in the same volume, wrestled with the problem of identification and made the first list of characteristics of artistically gifted youth. Witty suggested that the potentially artistically gifted child usually shows various combinations of the following characteristics:

> 1) Tries to reproduce many things he has observed in pencil or crayon drawings, 2) Is adept in drawing pictures of animals and people at an early age -- much younger than is typical, 3) Shows at an early age an appreciation for colors in his crayon drawings and in his painting, 4) Shows an appreciation for design when very young, 5) Is original in his use of finger paints and combines colors in effective patterns, 6) Is interested in pictures and picture books, 7) Reproduces his own experience in some art form, 8) Works effectively with paints, models from clay or carves soap, with unusual success, 9) Shows an early interest in other people's creative work -- at exhibitions, in museums, in school, and on other occassions (Witty, 1958, p. 59).

Norris' description of the Cleveland Major Work Program captured much of the 1950's philosophy of art education for the gifted which included art "to release tensions and to express emotions". Art was also done "in connection with" social studies, literature and science (Norris, 1958, pp. 226-227). Art was relegated to a low priority on the list of necessities for the gifted, as shown by the lack of chapter devoted entirely to art in the 1958 NSSE volume.

During the early 1960's after the shock of Sputnik subsided and new social forces such as Lyndon B. Johnson's Great Society programs and art for "the disadvantaged"

emerged to hold the attention of educators, interest in gifted and talented students again waned. Reflecting those forces, two major art education publications appeared in the mid-1960's. The NSSE yearbook entitled **Art Education** (Hastie, 1965) and **The Report of the Commission on Art Education** (Hausman, 1965) published that same year, mentioned the gifted, but only in the context of the developmental approach to art education which dominated both publications. In this 1965 NSSE yearbook the term **gifted** appeared in **one** sentence among a list of types of exceptional students which included the mentally retarded, academically talented, artistically gifted, emotionally disturbed, physically handicapped, and economically and culturally deprived (Wold and Hastie, 1965, pp. 342-343). In the Commission Report, Ziegfeld suggested that art educators: "reconstruct our secondary courses to make them appropriate to the general student. At the same time we must plan and provide instruction for the artistically gifted student" (Ziegfeld, 1965, p. 8). In the same publication McKibben (1965) expressed concern over moves to track the "academically gifted" at an early age into programs that excluded music and art. She preferred both academically gifted and artistically talented students to have art studio opportunities. The gifted and talented in art, as a specific group, were essentially nonentities in both volumes.

The end of the 1960's marked the publication of several articles that addressed the issue of the intellectually gifted in art or the artistically talented. McFee (1968) reported on a study of "creative problem solving abilities in art of academically superior adolescents" in which a design curriculum was utilized. Eisner (1966) argued that many art activities are essentially cognitive, rather than being wholly affective; he maintained that a cognitive orientation for the gifted suggested curriculum in the productive, critical and historical domains rather than in an exclusively studio orientation. Saunders (1968) argued for the other side of the affective-cognitive coin, the affective domain in art education, as he distinguished creative activity from academic art activity. In general, articles like these did little to clarify or advance art education for the gifted. A marked lack of enthusiasm for the gifted and talented colors the available literature of this period.

One issue that emerges from the literature of the 1950's and continues into the 1970's is the coincidental interest in art and creativity. Creativity is discussed as a goal both for average and for gifted and talented youngsters in a context-free way by writers from education in general and in an art context by art educators. Issues of the **Gifted Child Quarterly** contain numerous articles on creativity. Art education journals such as **Studies in Art Education** (Davis and Torrance, 1965; Lewis and Mussen, 1969; Korzenik, 1976; Trowbridge, 1967) and **Art Education** (Larson, 1963; Klein, 1967; Raleigh, 1966; Peckham, 1967) have related creativity to art. Often however the term creativity seems merely to hide lack of objectives and planned experiences, and to reveal a certain awe for the vague and mystical.

One other potential source of information on the gifted should have been art education textbooks for elementary education majors, but only two currently in print, Lowenfeld and Brittain (1975) and Gaitskell and Hurwitz (1970), mentioned the gifted. Lowenfeld and Brittain (1975) in the sixth edition only briefly discussed ability in art and did not mention giftedness (p. 35), though previous editions devoted several sentences to the gifted (4th ed., 1964, p. 384). Indeed, in the 1975 edition, they expressed negative reactions to potential giftedness as they state: "Occasionally we hear of a child who is outstanding in art. This may often be a girl who performs in ways that are neat and proper, who satisfies the artistic likes of her teacher" (Lowenfeld and Brittain, 1975, 6th ed., p. 9). Usually, Lowenfeld and Brittain wrote about a developmental philosophy of art education. "For children," they wrote, "art is a way of learning and not something to be learned" (1975, p. 53). Discussions of art appreciation and esthetic education crept into the sixth edition, in contrast to earlier versions. But the consequences of approaching art education developmentally still influence art education programs for the gifted in 1980. This influence is reflected by some administrators who believe gifted children will progress in art without sequential, planned instruction.

Gaistkell and Hurwitz (1970) devoted a chapter to the gifted as a special population. They reviewed ideas of giftedness found in older sources and constructed a profile of a gifted child which included acute observation skills, vivid memory, good imagination, openness to new experiences, depth of experience, taking art seriously, and deriving satisfaction from art work (p. 358). Occasionally Gaitskell and Hurwitz manifested the same ambivalence in their writing about the gifted as was reflected in other art education literature.

> It is important that students, administrators, and the public alike recognize the fact that **all** children are capable of creative activity, and that the benefits obtained from the study of visual things should be available to **all** children. It is desirable therefore, that not too much fuss be made over the gifted who constitute a relatively small minority among those studying art. But talent does exist, manifesting itself as early as kindergarten; when it shows itself, the teacher should be prepared to deal with it constructively (p. 354).

Gaistskell and Hurwitz suggested the same identification procedures as Gaitskell had previously outlined in 1958. They delineated some in-depth exploration of media as content for gifted art programs.

This historical summary may help to clarify why documents like the Marland Report (1972) are vague and unsatisfactory. In 1972 the Marland Report, the first major report commissioned by the U.S. government on the gifted and talented, provided a vague definition of giftedness that still confuses educators nationwide:

> Gifted and talented children are those identified by professionally qualified persons who, by virtue of outstanding abilities, are capable of high performance. These are children who require differentiated educational programs and/or services beyond those normally provided by the regular school program in order to realize their contribution to self and society. Children capable of high performance include those with demonstrated achievement and/or potential ability in any of the following areas: (a) general intellectual ability, (b) specific academic aptitude, (c) creative or productive thinking, (d) leadership ability, (e) visual or performing arts, (f) psychomotor ability (Marland, 1972, p. 2).

This broad definition implies that states and school districts can identify these children and locate them. Art educators are given a two-fold responsibility: (1) providing art programs for the intellectually gifted (who are usually distinguished by a score above 130 on an individual administered IQ test) and (2) providing art programs for the artistically gifted or talented.

The 1924-1972 periods ends with only two cumulative accomplishments: a description of the characteristics of gifted children in art and a vague definition of gifted and talented in general education. The amorphous description of the intellectually gifted in the twenties, the vague hope of making art education a science in the 1930's and 1940's expressed by Meier, the definition of characteristics of the gifted in the 1950's, the lack of interest in the 1960's,. and the equivocations of the Marland Report (1972) provide an uneven footing for solving the problem of how to deal with the gifted and talented in the 1980's.

The Marland Report (1972) did, however, mark the beginning of a new wave of interest in the gifted and talented. The Office of the Gifted and Talented was added to the U.S. Office of Education. Eventually some federal funding was provided for seed projects for gifted and talented education. Several conferences were held, some by the National/State Leadership Training Institute on the Gifted and Talented (Kruger, 1974; Grove, 1976; Martinson, 1974; Renzulli, 1975; Kaplan, 1974).

Kruger, while interning as art educator at the Office of Gifted and Talented, edited an issue of **The Gifted Child Quarterly** devoted to the arts (Kruger, 1976). In it, Taylor suggested identification of the gifted in art by use of bibliographical information (Taylor, 1976); Rossman purported to discuss artistic creativity but discussed only creativty tests without application to the arts (Rossman, 1976); Hurwitz contrasted art for the gifted in the U.S.A. and U.S.S.R. He said, regarding identification and the continued ambivalence of art educators:

> There is a fair degree of consensus amongst those who deal with the problem (of identification of the gifted in art), and their points of agreement center about the identification of such specific visual abilities as acuteness of observation, vividness of memory, fluency of imagination, ability to remain within the presence of a problem longer than most children, deriving greater satisfaction from art, the need and desire for additional time, etc.... The problem in general among American art teachers lies in a philosophy of art so egalitarian in concept that may consider it elitist to single out talent for special consideration (Hurwitz, 1976, p. 460).

Wilson and Wilson (1976) presented case studies to describe the dimensions of visual narrative among the gifted in art. The youngsters in the Wilsons' study often did their art privately or secretly out of school. These secret artists might never be discovered except through self-reporting, as their art work rarely intersects with the business of educational institutions. Gatty (1976) described one example of the special school for the arts which provided an alternative for gifted adolescents. Dorn (1976) rounded out the issue by describing the Advanced Placement Program in studio art.

Identification — The First Issue

In 1975 the NSSE in response to the new interest in gifted and talented children, commissioned the 78th yearbook entitled **The Gifted and Talented** (Passow, 1979). In the chapter on art education, Getzels discussed his research on the personality of post-secondary students in art schools. He stated: "There are systematic relationships between perceptual, value and personality characteristics of art students and their achievement in art school -- relationships that vary by sex of the student and by field of specialization" (Getzels, 1979, p. 378). This information, although interesting and important, is unlikely to help art teachers, school districts or administrators in their quest for identification of the gifted, programs for the gifted, and evaluation of these programs at the elementary and secondary levels. Yet, art education for the gifted and talented was represented **primarily** by Getzels in this volume.

Other sources like Zettel (1979) and Luca and Allen (1973) are more helpful in their suggestions for identification. Zettle (1979) cited Idaho's use of the Barron Welsh Art Scale and the Graves Design Judgment Test (grades seven through twelve). More importantly, he described Maryland's screening process in the arts:

> For the initial screening the following are proposed: (a) recommendations by self, staff, parent, peer, and others;

> (b) nominations by specialists in the visual and performing arts within and outside the schools; and (c) a behavioral checklist. For final screening a panel of experts will judge submitted projects, auditions and/or interviews. Behavioral checklists and standardized aptitude tests should be used by experts to look for children with potential but undemonstrated talent. The appropriate placement of students selected for programs in the visual and performing arts should be based upon their potential as well as their demonstrated proficiency in their area of talent (Zettel, 1979, p. 69).

Luca and Allen suggested that the art specialist could pinpoint learners who had both high interest and skill. Additionally they suggested that the gifted art student could be identified as a learner who demonstrated one or more of the following behaviors: was persistent, had exceptional skill or ideas that were independent, had ideas that were both fluid and flexible across subject areas, was unusually dexterous, enjoyed constructing things and had an exceptional color sense. Moreover they cautioned the teacher to also attend to the learner who worked at a slower pace as well as the learner who had a wealth of ideas (Luca and Allen, 1973).

These documents lead the reader to conclude that school districts seeking an economy of means to find the gifted in art would do well to remember that testing in art is on shaky ground and that other identification procedures are more reliable. This situation suggests that art educators need to devote attention to developing screening devices and tasks to help find gifted youngsters in the visual arts, especially since programs for the gifted may one day be mandated much as programs for the handicapped are now required.

Art educators also must fight for the inclusion of art related items in general gifted checklists administered to parents, teachers, and youngsters. Only half of the scales mentioned in Martinson's study of identification of gifted students include art (Martinson, 1974). Renzulli's widely used scale includes the following item under creativity characteristics: (Child)" is sensitive to beauty; attends to aesthetic character of things;" (Renzulli in Martinson, 1974, p. 36). This item scarcely addresses the issues of persistence, observation skill, fluidity of ideas, manual dexterity, and color sense, named by Luca and Allen (1973). As these checklists are widely used by school districts, it is vital that the arts be included, so that giftedness in science, math, and writing are not the only subjects addressed.

Curriculum and Programs — The Second Issue

Curriculum design and program development for the gifted are the second problem. Gallagher summarizes some assumptions about curriculum development for the gifted.

> There is a natural assumption that somewhere in some secluded laboratory or research center important research is being done that will produce new curriculum adventures for the gifted. Unfortunately, this is not true. What is urgently needed, particularly by those research teachers who are working with the gifted children, is the development of self-contained units that have conceptual validity and that provide the kind of specialized experiences and insight to the gifted students that they would not be capable of obtaining through the regular program (Gallagher, 1979, p. 43).

Most curricula are developed at the local level and many lack those qualities that are expected in a program that will interest and challenge the gifted. Petersen (1977) lists

endless check sheets in drawing, clay, painting and silk screening for a gifted program in Washington. Karnes and others (1978) document experiences for young gifted children.

Among the more comprehensive statements recently produced were four books commissioned by the California State Department of Education which deals with grades one through three (Luca and Allen, 1974), grades four through six (Luca and Allen, 1973), grades seven through nine (Brown, 1973) and grades ten through twelve (Luca, 1973). This series appears to include some of the special qualities and some of the higher order concepts which gifted children could handle in the visual arts. In their goals for the art program for the gifted students in grades one through three, Luca and Allen cite the need to: (1) "use material and tools to their limit, (2) use verbal and nonverbal symbols, (3) relate art work to the effort and products of other cultural periods and peoples, and (4) analyze and revise artistic effort without sacrificing individuality" (1974, p. 9). Two suggestions for activities for first through third graders were: 1) a study of protective camouflage and coloration among zoo animals to improve knowledge of patterns and textures, 2) a study of African culture as shown in pictures, mask making, dancing, body painting, and rhythm (Luca and Allen, 1974, p. 15). For high school students Luca lists six types of higher order thinking in which the gifted can participate while working in some form of the visual arts:

1. **Cognitive ability.** Refers to ability to perceive; conceptualize; abstract; grouping in units with attention to related parts; search for common principles and related parts; recognize likeness and differences; do qualitative thinking; and evaluate in depth

2. **Problem solving ability.** Refers to ability to recognize problems; reason; question critically; make restatements; try new modes of observation and use; and synthesize

3. **Memory ability.** Refers to ability to pay significant attention to classes, relationships, and implications

4. **Language ability.** Refers to ability to make symbolic transformations; be fluent, remember well, learn well, and use symbols

5. **Sensitivity.** Refers to ability to see and hear well; positive affinity to the arts; understanding and use of symbols and configurations; sensitivity to working and inactive systems and to the unified and incomplete

6. **Productive ability.** Refers to drive; industriousness; divergent and convergent production; and utilization of many of the abilities already listed (Luca, 1973, p. 9).

Luca goes on to discuss the thought process of the artist and to make suggestions for specific types of curriculum to be included in programs for high school students. It must be pointed out that these are the best of the materials available. Devising a curriculum to challenge the gifted of all ages is a continuing problem for the teaching body.

In researching for this article, in addition to a literature search, six universities and school districts were contacted; one of the schools currently had programs again in art for the gifted and talented. Five of the institutions had had programs in the past; two were trying to start programs and one currently has a program. Lack of funding and a narrow interpretation of the back-to-basics philosophy were cited as reasons for lack of present offerings.

Evaluation — The Third Issue

Since the nature of art is divergent, there are many possible types of programs that are effective. Therefore standardized tests will not serve as adequate evaluators of art programs. In conventional art programs, art educators rarely limit themselves to a set of closed-end behavioral objectives. Eisner (1974) suggests three types of objectives to describe the legitimate types of activities that engage children in the art program: the behavioral objective, the expressive objective and the type III objective which combines constraints and expressions. In the case of the gifted, content is usually individualized and less standardized so that art tests (even if they existed) would be counterproductive. The phenomenon of regression toward the mean often produces no significant results when standardized tests are used in gifted programs in general. Furthermore, the upper curve of tests has less reliability than the middle. The complex type learning in the gifted and talented programs precludes the use of tests that fail to portray complex outcomes. Renzulli (1975), in discussing this quandary in gifted programs, explains why checklists, sociograms, observations over time, journals of teachers and children are more valuable than conventional testing, as they help document children's individualized experience and learning.

There are several models of evaluation which might also be appropriate and helpful in examining programs for the gifted in art. Stake advocates **responsive** evaluation in contrast to preordinate approaches. In responsive evaluation, the focus is on program activities (Stake, 1975). Wolf's **judicial** model in which advocates take opposing views with regard to one issue also shows promise (Wolf, 1975). Rippey's transactional model which looks at change in all participants and the strategies for coping with change might be a viable evaluation paradigm for gifted programs in art (Rippey, 1973). The **illumination** model proposed by Parlett and Hamilton (1976) as it attempts to pinpoint problems and issues also shows promise as a framework for art program evaluation. And finally, **utilization-focused evaluation** (Patton, 1978) which focuses on the evaluation needs of the user might be appropriate for use in gifted and talented programs.

One other evaluation method that shows considerable potential in evaluating gifted programs in art is educational criticism. Educational criticism has possibilities for revealing complex thinking and learning patterns of the gifted in art and other subjects as well. Educational criticism (Alexander, 1980; Eisner, 1979, among others) is based on the paradigm of aesthetic criticism. Because it is ideographic in nature and because it is based on description of the situation, educational criticism is ideally suited to capturing particulars. Educational criticism uses ethnographic methods of observation, interviews, checklists, children's and teachers' journals, and document and artifact inspection to gather data about educational situations. In other words, the data gathering methods of educational criticism include many of the methods suggested by Renzulli. The educational critic then brings "educational connoiseurship" (Eisner, 1979) to bear on the data. The written form consists of extensive description of the experience, interpretation based on educational theories and social science theories; and evaluation or assessment. The critic attempts to evoke and vivify the educational experiences which involve the students. While conventional evaluation attempts to reduce experience to words which traditionally describe educational situations, educational criticism attempts to utilize metaphor and words which portray the richness or poverty of the curriculum and classroom life of the participants. This evaluation mode would help outsiders understand the experience of the gifted and talented child.

Conclusion and Questions

Art educators are still seeking answers to the most basic questions concerning the gifted and talented in art. The school principal, classroom teacher, or even trained art

teacher will find little in the literature in identifying gifted and talented youngsters in art, in deciding on the best curricula and programs in art, and in launching a cohesive evaluation. The bleakness of this review reflects the "vast wasteland" of materials about the gifted and talented in art available through conventional sources. It is this author's belief that this situation arises because art educators do not want to be identified with an elitist movement which would convey negative connotations for the masses of average students in art.

School districts and individual art teachers need the assistance of the best minds in art education in helping refine identification procedures for the gifted. Is it possible to devise a quick screening device which would find the top twenty-five percent of students who could then undergo more costly and time-consuming identification tasks? Are there areas of giftedness in art which are not revealed in any of the existing measures which are available? Where do the youngsters identified by Wilson and Wilson(1976) fit into programs for the gifted? How are gifted designers and arrangers who have not developed drawing skills identified?

What are the best curricula and programs for the intellectually gifted in art? McFee (1968) suggets design-based programs; Gaitskell and Hurwitz (1970) suggest a very traditional approach. How does Advanced Placement in Art History provide both for the intellectually gifted and the artistically gifted? Does Advanced Placement in Studio Art really provide for the needs of artistically gifted youngsters? Do special art schools for teenagers and arts magnet schools provide better experiences for youngsters than conventional programs? What makes these programs stronger? Why do some of them fail with some youngsters? Why do some of these programs disappear?

Evaluation of programs, the last part of the problem, raises another body of questions. The notion that evaluation equals testing clearly does not tap the diverse learnings generated in programs for the gifted in general and in art in particular. New evaluation methodologies are necessary to cope with the complexity of the gifted child in a gifted program.

Other issues must also be faced. Art educators need to make materials on the gifted more accessible to school systems and state educational agencies. A monograph, reflecting up-to-date research and ideas in the field of gifted and talented in art is needed to replace the 1957 NAEA publication on the gifted.

And finally, art educators need to acknowledge their ambivalence about providing gifted and talented programs in art. It could be argued that art for all students provides greater social encouragement for outstanding artists who cater to average, handicapped, gifted and talented communities. In any case, art educators are currently obliged to teach art for all the children, with legal obligations to educate the handicapped student who is mainstreamed into the art room. Yet a differentiated curriculum that satisfies the intellectual, artistic and creative needs of gifted and talented students is not only possible but necessary. The egalitarian views of art education do a disservice to the special needs of the gifted.

Robin A. Alexander is an assistant professor of art at the University of Texas, Austin.

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WHAT SHOULD STUDENTS

LEARN IN ART?

The California Visual Arts Framework provides a contemporary foundation for the first step in the curriculum development process. Skills and content are outlined in the four major components of art education programs: aesthetic perception, creative expression, visual arts heritage, and aesthetic valuing.

COMPONENT ONE: AESTHETIC PERCEPTION — VISUAL AND TACTILE

Goal I: To develop and expand aesthetic perception

Objectives: Students will be able to:

* Increase aesthetic awareness of visual and tactile qualities in works of art, nature, events and objects within the total environment.
* See the world directly and metaphorically by perceiving the physical world in terms of visual and tactical images and symbols which are unique to the visual arts.

Sequential Overview

Students need consistent instructional opportunities to examine a wide variety of forms that are natural and of human origin to develop aesthetic perception. As they interact with these forms, students will reflect upon and talk about their observations and feelings to become more perceptive of the aesthetic qualities. Through these encounters, the range and the amount of aesthetic responses are increased and enriched.

Students at Level II will participate in a wide range of experiences designed to develop and extend their abilities to identify images and symbols in work of art, natural events, and objects within the total environment that are appreciated in and for themselves.

Level III students will refine their aesthetic perception. They will extend their ways of seeing by learning to select, analyze, and enjoy qualities within works of art, nature, and objects in the total environment that can be characterized as aesthetic. This process of selecting, analyzing, and enjoying is basic to the making of informed aesthetic judgments.

Content/Skills	Level I	Level II	Level III
Recognize design elements.	Recognize and discriminate among the visual characteristics of the design elements (line, color, value, shape, texture, and space) in forms that are natural and of human origin.	Make finer discriminations about patterns of light and shadow, surface treatments, and the interrelationships of these and other design elements when responding to forms that are natural and of human origin.	Demonstrate ability to make refined and subtle discriminations when analyzing the interrelationships of the elements and principles of design.
See underlying structures.	Observe the specific details of design principles (e.g., repetition, rhythm, balance, and variation on a theme) in forms that are natural and of human origin to sense their underlying structures.	Recognize and compare the three-dimensional composition details of forms that are natural and of human origin, as seen from various viewpoints and angles, to become more perceptive of their underlying structures.	Categorize and analyze three-dimensional qualities of forms that are natural and of human origin to become more aware of the function and purpose of their underlying structures.

Content/Skills	Level I	Level II	Level III
Discriminate visual characteristics.	Observe that objects and things look different under varying conditions, such as light, position, motion.	Identify other effects or visual impressions that result from changes, such as unusual positioning of objects and things in space.	Predict effects on visual impressions that result from changes in such conditions as light, distance, atmosphere, position, recurring motion, and new technologies; e.g., lasers and holograms.
Recognize variety in visual and tactile characteristics.	Describe imaginative ways to aesthetically perceive works of art, nature, and objects in the total environment.	Describe imaginative or alternative ways of perceiving the environment to break stereotyped images.	Describe imaginative ways perceive aesthetically, such as taking multiple or many-faceted views of objects; inventing new labels and positions for objects and things; and speculating on how works of art, nature, and objects in the total environment could look.
Categorize visual and tactile characteristics.	Describe ideas and feelings when observing the visual and tactile qualities in works of art, nature, events, and objects within the total environment.	Describe visual and tactile qualities and how they are organized in works of art, nature, and objects within the total environment.	Identify and describe visual and tactile qualities that exist in significant works of art and analyze how they are organized to communicate expressive content.
Respond aesthetically to visual and tactile characteristics.	Discuss impressions of works of art, nature, events, and objects within the total environment using descriptors that identify observed visual and tactile characteristics.	Use descriptors, similes, and metaphors to describe unique visual and tactile characteristics observed in works of art, nature, and objects within the total environment.	Use descriptors, analogies, and metaphors to describe interrelationships observed in works of art, nature, and objects in the total environment.
Analyze aesthetic perceptions.		Compare differences between general perceptions used in everyday living and aesthetic perception.	Analyze the unique characteristics of aesthetic perception as compared to those of general perception as they reflect upon the quality of everyday life.

COMPONENT TWO: CREATIVE EXPRESSION -- ARTISTIC KNOWLEDGE AND SKILLS

Goal II: To develop and expand visual arts knowledge and skills to express ideas imaginatively

Objectives: Students will be able to:

* Acquire artistic skills to express and communicate responses to experiences.
* Recognize the importance of personal experiences and respect the originality in their own visual expressions and in the art work of others.
* Develop manipulative and organization skills in using arts media effectively to translate ideas, feelings, and values.

Sequential Overview

Throughout Level I, students engage in drawing, painting, designing, sculpting, constructing, printmaking, and crafts. These activities involve the process of selecting, arranging, and decision making. Students will need a variety of experiences with art media. Information on the careers in the visual arts should be introduced.

Students at Level II will continue to work with such visual arts processes as drawing and painting, constructing, printmaking, crafts, graphics, film animation, and environmental design. They will increase their skills in working with art media to express ideas, feelings, and values. Originality should be an essential requirement. Students will also continue to develop knowledge related to careers in the visual arts.

Visual arts experience for Level III students includes opportunities to broaden special art interests and to continue the process of transforming personal experiences into art forms. They should refine their skills in working with art media and learn to think imaginatively. Some will consider the possibility of art careers as a professional field of work.

Content/Skills	Level I	Level II	Level III
Use artistic skills.	Demonstrate ability to use drawing and painting techniques to organize and depict ideas, feelings, and moods.	Demonstrate ability to use drawing and painting techniques (shading, brush drawing, dry and wet brush, or mixed media) to organize and depict ideas, feelings, and moods.	Demonstrate a control of drawing and painting techniques that adds craftsmanship to the personal statement.
Apply design elements and principles.	Demonstrate ability to design by using overlapping shapes, variation in lines, colors, sizes, and textures to work with such design principles as balance, dominance, and repetition.	Demonstrate ability to design objects and things used in everyday living, such as fabrics, wrapping paper, tools, furniture, and mechanical devices using design elements and such principles as repetition, balance, and variations on a theme.	Demonstrate ability to design using elements and principles of design to solve environmental, industrial, and commercial problems in creative ways.

Express three-dimensional qualities.	Demonstrate ability to model, to construct by joining forms, and to carve by taking away material.	Demonstrate ability to model shapes into representational and abstract objects; to construct by joining a variety of forms to make objects and simple sculptures; and to carve by using hand tools to directly cut away materials using three-dimensional media.	Demonstrate ability to model by using add-on and sculptural techniques, such as scoring and combining forms; to construct through the use of techniques, such as soldering, bending, molding, and welding; and to carve, using hand and machine tools.
Create in print media.	Make a print using either built-up or carved surfaces to make impressions on another surface.	Make a relief or intaglio by using such design elements as combinations of shapes, colors, lines, and textures and such design principles as balance, dominance, and unity.	Produce a print using woodcut, etching, lithography, or serigraph process to develop a concept using various techniques involving variation in thickness or thinness of line.
Create in craft media.	Demonstrate ability to work with such craft processes as weaving, modeling, and stitchery to make objects that demonstrate beginning levels of craftsmanship.	Demonstrate ability to apply design elements and principles, using skills in craftsmanship in such craft processes as weaving, constructing, stitchery, batik, or jewelry.	Produce a craft object, using the knowledge of elements and principles of design, the characteristics of the medium, the requirements for functional use, and the technical skills involved in good craftsmanship.
Create in the graphic arts.	Produce graphic symbols, signs, and posters using design elements and such principles as balance and con rast to communicate ideas and feelings.	Produce graphic symbols, signs, posters, or wall designs to communicate an idea, sell a product, or create a decorative effect.	Produce a graphic design, using lettering and illustration to communicate to a specific audience; plan and execute two-dimensional wall designs to create optical illusion or spatial impact.
Create in the photographic medium.	Illustrate with a camera such concepts as selective subject matter and the effect of light and motion on visua images.	Produce still photographs, film, television, or animation sequences, utilizing design elements and such design principles as rhythm, variation on a theme, and balance to communicate ideas of realism, illusion of movement, or story content.	Demonstrate the ability to utilize design elements and principles with still photography, filmmaking, television, or animation sequences to communicate ideas of reality, fantasy, history, or contemporary problems and issues.

Utilize environmental design.	Demonstrate ability to arrange objects in space.	Produce an environmental design, using elements and principles of design to illustrate new ways to organize space.	Demonstrate the ability to use design elements and principles to plan an imaginative environment accommodating different lifestyles.
Recognize career opportunities.	Understand that careers in the visual arts exist and that artists use knowledge to create works of art and objects used in everyday living.	Identify and investigate the range of visual arts careers and the knowledge, skills, and attitudes required to work effectively.	Evaluate educational opportunities in the visual arts and prepare a portfolio of original artwork.

COMPONENT THREE: VISUAL ARTS HERITAGE — HISTORICAL AND CULTURAL

Goal III: To acquire knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view

Objectives: Students will be able to:

* Study a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures.
* Understand that art reflects, records, and shapes history and plays a role in every culture.
* Gain an understanding of their creative abilities and their heritage within the context of a comprehensive world veiw.
* Clarify their own aesthetic values and learn to appreciate differences in the aesthetic value of others.

Sequential Overview

Students at Level I should learn about art heritage in terms of contemporary times and places. Learning about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual arts will be essential areas for study.	Students at Level II will add to their general knowledge of art heritage by learning that each culture has its own aesthetic values. The creative art efforts of a culture (the paintings, architecture, ritual artifacts, and objects used for daily living) are influenced by the culture's aesthetic values as well as by social, political, and economic factors. An important learning outcome from this study should be deeper appreciation of their own aesthetic values and those of other people and cultures.	A study of art heritage should give Level III students deeper insights into the role that the visual arts have played in the development of cultures throughout the world. Learning to clarify their own aesthetic values and appreciate differences in in the values of others people with specialized arts interests have made and the development of style by individual artists are representative of content areas to be studied.

Content/Skills	Level I	Level II	Level III
Recognize varying cultural themes.	Identify themes in selected works of art from various cultures.	Identify some of the symbols that different cultures use to portray common themes.	Compare a theme in works of art from different cultures.
Analyze the creative process.	Describe a variety of visual art forms produced, using the vocabulary of visual arts media.	Recognize that artists, such as painters, sculptors, architects, designers, filmmakers, and craftspeople often make art by conceiving an idea, elaborating and refining it, and finally giving form to the idea with art media.	Recognize differences between ways that artists talk or write about the creative process and their work and ways that historians, curators, critics, and anthropologists describe particular works.
Recognize the artist's role.	Recognize work produced by individual artists.	Recognize the role of artists in the community.	Identify the role of artists who have achieved regional, national, and international recognition and ways that their works have influenced thinking.
Recognize varying cultural styles.	Identify artworks of the same style from a group of artworks.	Recognize that works of art have a general cultural style that reflects the the people's values, beliefs; particular ways of perceiving the world, and levels of technology.	Identify the general style and period of major works of art and relate social, political, and economic factors that influenced the works.
Discriminate national cultural styles.	Recognize style in selected contemporary American works of art.	Identify works of art selected from various American ethnic backgrounds which illustrate variation in style.	Discuss contemporary style trends in American art as reflections of diverse developments in our culture.
Recognize the function of visual arts in a community.	Describe ways that people are involved in the visual arts within a community.	Identify uses of the visual arts in business and industry, including architectural and commercial design, advertising, television, film, and the art careers associated with all of these forms.	Identify the variety of art forms used in business and industry and the vocational and professional fields used to communicate these forms.

Recognize visual arts from world cultures.	Recognize selected works of art from a variety of world cultures.	Distinguish among art from major cultural areas of the world, including Europe, Africa, Latin America, and from different periods in time.	Analyze diffferences in media used by various cultures and relate these findings to visual arts achievements.

COMPONENT FOUR: AESTHETIC VALUING — ANALYSIS, INTERPRETATION, AND JUDGMENT

Goal IV: To develop a base for making informed aesthetic judgments

Objectives: Students will be able to:

* Make informed responses to works of art, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgment.
* Derive meaning and value from experiences by making and justifying judgments about aesthetic qualities in works of art and other objects within the total enviroment.
* Use analysis, interpretation, and judgment about visual relationships based on learned aesthetic values to improve art production.

Sequential Overview

Aesthetic perception involves learning to see in the manner of the artist, through direct interactions with the environment, popular and serious works of art and objects used for daily living. Students at Level I develop aesthetic perceptions by learning to use such thinking skills as observation, discrimination, comparison, contrast, and imagination. Classroom instruction in these early aesthetic interactions provides a base for making informed judgments.	Developing the ability to make aesthetic responses requires consistent interactions with works of art, nature, and objects in the total environment. Students need opportunities to build their capabilities in learning to analyze, compare, and search for relationships as a means of continually learning to make more informed judgments. Learning to talk about works of art requires opportunities and encouragement to use language in expressive ways at Level II.	Level III students will develop a degree of expertise in learning to make informed aesthetic responses. They should work in greater detail with questions of meaning as they interact with their own art and works of art by professional artists. Students' interests in individual artists and their art forms should be encouraged and shared so that insights to aesthetic responses are broadened and enhanced.

Content/Skills	Level I	Level II	Level III
Analyze design elements.	Use design elements (line, color, value, shape, and texture) to describe works of art, nature, and other objects within the total environment.	Make distinctions in design elements when describing works of art, nature, and objects in the total environment.	Identify the relationships among design elements that give the work of art a particular emphasis and/or sense of unity.

Content/Skills	Level I	Level II	Level III
Recognize use of design elements.	Identify some ways in which design elements may be organized, using design principles that include repetition, rhythm, balance, and variation on a theme.	Select artworks that are similar or different in the way design principles are organized.	Describe how design principles contribute to the expressive qualities of a work of art.
Recognize art media and processes.	Identify specific media (oil, watercolor, clay, wood, stone, metal) that are used to create works of art and other art forms.	Discuss a process related to a medium, such as watercolor, clay, or weaving, and how it is used in producing a work of art.	Explain ways that artists, as individuals, use selected art media. Explain how artists who represent a particular style use selected art media.
Recognize artistic mood.	Describe the portrayal of ideas, feelings, and mood in a work of art.	Describe the meaning of works of art in terms of mood, sense of tension, conflict, and relaxation expressed through the formal organization of the design elements, and the expression of selected ideals, such as courage, power, and wisdom.	Discuss the meaning of a work of art and make judgments about the aesthetic qualities that can be supported by identifying relationships among the design elements and principles.
Describe aesthetic characteristics.	Talk about design elements in artworks, nature, and objects in the total environment using descriptors, such as adjectives and adverbs.	Use descriptors, similes, and metaphors to describe visual characteristics observed in works of art, nature, and objects in the total environment.	Use descriptors, metaphors, and analogies to describe visual characteristics of works of art, nature, objects in the total environment, and those that may be temporary, such as earth works.
Discriminate artistic style.	Look at two artworks of similar style or media and recognize that the two works are not identical.	Compare two artworks of similar style or media to identify qualities that make these works similar or different.	Compare two or more artworks of similar style or of the same artist and identify those qualities which make those similarities apparent.

Analyze aesthetic similarities and differences.	Look at two artworks of the same subject; e.g., portrait of a child, by different artists, and be able to recognize differences in the organization of the art elements.	Compare two artworks with the same subject matter but different in media, artists, and styles, and describe the qualities that make those artworks similar or different.	Compare two or more artworks of different media, artists, and styles, and analyze those qualities which make those artworks different or similar.
Recognize artistic characteristics.	Be able to differentiate between an art reproduction and an original work of art.	Use an art reproduction to identify the medium from which an original artwork was made and talk about visual cues used to make decisions.	Describe in aesthetic terms what makes one work of art greater in quality than another.
Recognize aesthetic characteristics.	Use visual arts terms to describe the aesthetic and unaesthetic elements in a specific urban or rural environment.	Compare two environments and describe the qualities that make them aesthetically similar, different, pleasant, and/or unpleasant.	Compare two environments and analyze in aesthetic terms the qualities that make one environment more appealing than the other.

SOURCE: **Visual Arts Framework**
California State Department of Education
Sacramento, California

SAMPLE GIFTED AND TALENTED

PROGRAM MODELS

Following are twelve strategies for organizing gifted and talented programs in visual arts. These models are applicable to the various levels of schooling.

SAMPLE GIFTED AND TALENTED PROGRAM MODELS

The following program models can be offered singly or in combination with other strategies and alternatives designed to fit local district needs or meet specific assessed needs of particular students.

Regardless of the program model selected, the identified students must spend a minimum of five hours per week in a program with a differentiated curriculum which is not available in the regular classroom program.

1. **Early Programming** - in those districts where preschool programs are provided, young children who evidence high aptitude or who demonstrate advanced abilities (reading, writing, reasoning, verbal abilities, etc.) must be provided an opportunity to be included. This may be more easily managed where multi-age grouping or an upgraded setting is provided.

2. **Acceleration (Elementary)** - in those areas of study which describe a continuum of study, or a sequence of skills in some hierarchical relationship, it may be appropriate for the highly advanced and motivated student to proceed rapidly through that continuum of skills either individually or in small task groupings. This is not intended as "grade-skipping" but as an alternative provision for those students with advanced skills in academic or non-academic areas. The student would remain in the regular classroom with his/her peers for the majority of the day, but should be allowed to advance in those areas where basic skills have already been mastered. This could be accomplished through the provision of special materials, an allotment of time assigned to a resource room, independent study, or through multi-age grouping.

3. **Multi-Age Grouping** - children of advanced ability may benefit from opportunities that allow them to work in task groups of varying duration with students from other grade levels who have similar interests and abilities. Such arrangements would be on a part-time basis, usually during a period when that student has mastered the skills being presented or developed in the regular classroom setting.

   Small clusters of students who have similar interests and abilities would work together on task within a mutually-agreed-upon period of time. Seminars of interest to these particular students could provide time to stimulate the thinking or exploration in particular fields of interest, but must not be construed to mean that these students would remain together for long periods of time (such as a self-contained situation). Each student must have an individualized program geared to meet his or her particular needs, but the sharing of activities, ideas, or projects can be beneficial to students with similar gifts or talents.

4. **Resource/Interest Centers** - Learning centers or areas can be created for <u>active</u> students who could become involved with materials reflecting a subject area focus (math, science, social science, language arts, or a combination of these and others) developed to encourage higher cognitive levels and processes. This could

be a laboratory-type setting designed to stimulate curiosity, broaden student knowledge and interest, develop high levels of thinking and activity, and motivate the student who might possibly be an "underachiever". The students could work individually or together on pursuits of their own choosing or interest, or on a contractual agreement under the supervision of an advisor or teacher. The important feature is that the center be made accessible to the student who can work for an appropriate amount of time to develop gifts, talents, projects, and/or products.

5. **Community Resources** - (Talent Bank) - the local or regional school and community population is potentially a rich resource of human talents ranging across a variety of different areas and types. Once that population has been identified, a "talent bank" listing of persons with specific skills, interests, aptitudes, etc., could be compiled. Mentors or consultants can be matched with students who share similar talents or interests.

6. **Mentorships** - individual students would work with assigned adult or other resource person or consultant on a regular basis, matching the student need in an area of study with someone having particular expertise in that area of field. This is especially suitable for involving those persons in the community who can volunteer time, expertise, and knowledge in various fields.

   Orientation of mentors should be available to enable those persons (to whom a student may be assigned as an intern or for special projects) to understand the goals and objectives of the gifted/talented program, the nature of the students involved, and the nature of the total program.

7. **Artists-in-the-Schools** - a special kind of mentorship approach bringing visual or performing artists into a school on a matching money basis. Professional artists are available to come into the school and the community for residencies, workshops, inservice seminars, and performances.

8. **"Happenings"** - opportunities to develop specific gifts or talents can be provided through:

   a. Special lectures -- periodic, high interest presentations by school personnel or community persons ranging across a variety of topics attended voluntarily by students interested in these topics, that would be a stimulus to further in-depth study on an individual or small group basis.

   b. Student performances and/or presentations -- either during the school day or with scheduled evening hours for talented students, individually or as a group, to share particular interests or expertise to a volunteer audience (students, teachers, parents, etc.).

   c. Field trip -- visits to areas of special interest to students with particular gifts or talents, such as museums, colleges or universities, industrial plants, libraries, businesses or professional offices, technological exhibits, archeological digs, theatre or arts, etc.

   Extended summer travel opportunities with professional leaderhsip to supplement studies could be included; student interests could be stimulated in new areas of inquiry or exploration.

9. **Independent Study (Flexible Scheduling)** - opportunities can be provided for a student to engage in exploratory study, research, or pursue closely defined in-depth projects. This is especially effective if students have an opportunity to make use of a flexible amount of study time.

10. **Mini-Courses or Activities** - opportunities can be provided for students on a voluntary basis to pursue areas of specific interest, such as aeronautics, creative math, chess, artistic creations (murals, city-building or planning, etc.), crafts and many other areas determined by needs or abilities of particular students.

11. **Accelerated Program (Secondary)** - secondary level students of high academic talent may benefit from opportunities to engage in specific subject area studies or experiences which qualify them, upon successful examination, to achieve sophomore standing in those colleges participating in the **Advanced Placement Program**. Participation may be on a type of "correspondence course" basis.

12. **Student Internships** - students may be provided opportunities to work and learn on-site in a field study or practicum relationship with a mentor. Resources can include persons in the professions, business, industry, arts, and many other areas. The study effort represents a learning opportunity for the student of demonstrated or potential talent. This is not to be confused with any general work program aimed solely to earn money while attending school. This type of relationship is more in the form of an apprenticeship.

    The Executive High School Internship Program emphasizes the development of critical thinking skills, acquisition of knowledge, and effective oral and written communication. Serving as a reinforcement of the school's ongoing efforts to promote intellectual development, it serves as a supplement to the standard curriculum. For more information, contact:

    Executive High School Internships of America
    680 Fifth Avenue
    New York, New York 10019

SOURCE: Idaho State Department of Education
Boise, Idaho 83720

SAMPLE COMMUNIQUÉS

This section provides sample communiqués to parents, students, school personnel, and to the general public.

AN OUTLINE

WAYS TO COMMUNICATE TO VARIOUS AUDIENCES

I. Provide parents with:

- questionnaires
- performances/exhibits
- reports with comments and objectives achieved
- reports of credit hours earned
- invitations to visit the project
- individual conferences
- parent meetings
- newspaper articles, slide and videotape presentation

II. Provide students with:

- newsletter
- certificates of merit or awards
- reports of credit hours earned/transcript
- peer and artist reviews and critique of artistic work
- performances/exhibits
- ratings by artists/mentors based on objectives
- personal recommendations for college and competitions

III. Provide school personnel with:

- visitation opportunities
- surveys
- conferences/dialogues
- reports on achievements or participants
- discussions
- classroom reports and photo essay containing quotes by students
- plans for integration of the program into the regular school schedule
  - -- student leadership projects
  - -- student-led sharings of the arts
- in-service workshops
- informal reports prepared by outside evaluators

IV. Provide Boards of Education and advisory boards with:

- slide presentations
- student testimony
- formal reports on program achievements from both program staff and an outside evaluator

SOURCE: **Identification and Programming for Students with Outstanding Talent in the Creative Arts**
Connecticut State Department of Education
Hartford, Connecticut

SAMPLE IDENTIFICATION LETTER

Dear Parent,

_____ is attempting to identify students with special abilities in art for the purpose of providing learning experiences that will be challenging for them. We will identify these students through a process of nominations by:

- the parent
- the art teachers
- your child's peers
- your child (self nomination)

These students will be tested also through the use of _____ to accumulate as much data as possible and plan and implement the best possible program. We would appreciate the information requested on the attached page as well as permission for your child's participation if he/she is selected.

We appreciate your cooperation and support and will keep you informed as the program develops.

Sincerely,

SOURCE: Providing for the Gifted/Talented Art Student
Baltimore County Public Schools
Towson, Maryland 21204

SAMPLE LETTER SEEKING

COMMUNITY MENTORS

Dear Parent,

In our continuing program of using outside resources for the Artistically Talented Program, the Art Department is seeking mentors who would be willing to share a skill or talent that is related to the arts with our art classes. These mentors will either share their skills with one student or an entire class, whichever they prefer.

If you are interested please fill in the form below and return it to the Art Specialist in your child's school, or mail it to:

Art Department
Jersey City Board of Education
241 Erie Street
Jersey City, New Jersey 07302

Child's School _____

Name _____

Address _____ Telephone _____

Area of Art Specialty _____
or description of art related job which I am willing to share.

_____

_____

_____

SOURCE: Jersey City Public Schools
241 Erie Street
Jersey City, New Jersey 07302

SAMPLE LETTER TO STUDENT

CENTER FOR CREATIVE YOUTH
Wesleyan University
Middletown, CT 06457

April 1980

Dear Visual Arts Program Applicant:

Students come to CCY with different degrees of training and experience in art fields. We would like to know about the experiences that led you to apply to CCY.

When you come for your review:

1. Fill out the form on page 2 and bring it with you.
2. Bring a carefully chosen sample of your work, two or three pieces that you feel are your best. You may choose from work you have done at home, at school, or in outside activities.
3. Bring your sketchbook or 3 sketches of ideas for your work.
4. Complete only one of the exercises on page 3 and bring it with you.

You interview will take place in _____ Wesleyan campus on _____.

We look forward to meeting you.

Sincerely,

Director

The time of your interview will be _____.

SOURCE: **Identification and Programming for Students with Outstanding Talent in the Creative Arts**
Connecticut State Department of Education
Hartford, Connecticut

STUDENT and PARENT

EXPECTATIONS AND COMMITMENT

to the

FINE ARTS CENTER

I understand that my acceptance to the Fine Arts Center in the _____ department is a recognition of my talent, special interest, and desire to achieve excellence in this field. I will devote the necessary extra time and energy outside of class that my course of advance study requires. I will attend class regularly and will be receptive to constructive critical examination of my work by fellow students and my teachers. I think I have the maturity to get to class on time, work independently, and learn as much as possible.

Hence, I will make the necessary commitment to excellence required of all students who attend the Fine Arts Center.

_____ _____
Student Signature Date

I wish my son or daughter to attend the Fine Arts Center. I have read the above expectations and commitment that he/she has signed. I realize that much will be expected of these talented students, and I shall do whatever I can to help my son or daughter meet this challenge.

_____ _____
Parent Signature Date

SOURCE: The School District of Greenville County
Fine Arts Center
1613 West Washington Road
Greenville, S.C. 29601

SAMPLE STUDENT REJECTION LETTER

Dear _____:

Thank you for your application and audition for entrance into the Performing and Visual Arts High School Unfortunately, at this time we are unable to offer you placement in our program.

You may wish to reapply at the next regular audition time. Call 123-4567 for details. It is important for students of the arts to realize that auditioning is a life skill for the performing artist; we encourage you to continue trying after more study and preparation.

It is also possible to appeal for a second audition at the present time. Such an appeal must be in writing, and your parents must confer with school staff members before a second audition will be granted.

Best wishes for a fulfilling future involving the arts.

Sincerely,

Administrator

SOURCE: **School Board of Pinellas County**
205 4th Street, SW
Largo, Florida 33540

SPARTANBURG COUNTY SCHOOL DISTSRICT SEVEN
Spartanburg, S. C.

P.A.G.E.S

PARENT EVALUATION

Grade level of P.A.G.E.S. Student_____ Center Attended_____

1. This year a report on student work habits was sent home at the end of every resource day. Was this report helpful to you?

2. Several types of reports were used during the year to indicate student work in the areas of problem solving, research, and interpretive reading. A new report form keyed to the objectives of the program was sent home at the end of the year. Were these reports helpful to you in understanding your child's progress?_____Do you have any questions for improving the report form sent to you at the end of the year?

3. Have the objectives and activities of the program been communicated clearly to you and your P.A.G.E.S. student?

   What could the program personnel do to improve communication with parents?

4. Have you seen any growth in your child this year that can be attributed to his/her participation in P.A.G.E.S.? If so, what?

5. What, in your view, is the best feature of this year's program?

6. In what area do you think the program has been weakest this year?

7. What do you think P.A.G.E.S. could do to meet the educational needs of your child more effectively?

8. This year the district has tried to limit the amount of outside work required by the P.A.G.E.S. program. How well, in your view, has the limitation been implemented?

9. Has your child experienced any difficulty as a result of missing a full day in the regular classroom? If so, what?

10. If your child has been transported to the Pine Street Center, have the transportation arrangements been satisfactory? If not, please explain.

11. The district is planning a series of meetings for parents in 1981-82 to acquaint them with some of the kinds of activities used in P.A.G.E.S. Would you be interested in attending such meetings?_____ Are there any particular kinds of activities your child has experienced in P.A.G.E.S. that you would like to have presented at these meetings?

SOURCE: **Spartanburg County School District Seven**
P. O. Box 970
610 Dupre
Spartanburg, S.C. 29304

SPARTANBURG COUNTY SCHOOL DISTSRICT SEVEN
Spartanburg, S. C.

P.A.G.E.S STUDENT EVALUATION

Grade level_____ Center _____

1. (If you were in P.A.G.E.S. last year, answer this. If not, go on to #2.) Have the changes in P.A.G.E.S. made the program better or worse than it was last year? Please explain.

2. Have you had any trouble keeping up with your regular class work since you have been in P.A.G.E.S. for a full day?_____ If so, please explain.

3. What part of the program this year did you enjoy most? Why?

4. From what part of the program do you think you learned the most this year?

5. If you could leave anything out of the program next year, what would you leave out? Why?

6. If you could add anything to the program next year, what would you add? Why?

7. If you have been transported by bus to the Pine Street Center this year, has this caused any problems for you? If so, please explain.

VIRGINIA BEACH CITY PUBLIC SCHOOLS

Program for the Talented
Visual Arts

STUDENT EVALUATION REPORT TO PARENTS

This report has two purposes: (1) to inform you of a student's progress in the program for the talented; (2) to provide information on content and activities included in the program.

The report is linked to the objectives for the program. All units listed below are designed to facilitate student growth in

(1) Knowledge
  (a) design
  (b) art history, cultural heritage, and contemporary trends
  (c) art forms

(2) Skills
  (a) processes
  (b) planning and execution
  (c) problem solving
  (d) composition

(3) Perception
  (a) awareness and sensitivity
  (b) creativity and imagination
  (c) visual memory

Name_____Teacher_____

Home School_____

Home School Teacher_____

The activities studied during the past few weeks are listed below:

_____

_____

_____

_____

_____

Evaluative Comments

(1) Knowledge

(2) SKills

(3) Perception

General Comments

Teacher's Signature

SOURCE: Virginia Beach City Schools
P. O. Box 6038
2512 George Mason Drive
Virginia Beach, Virginia 23456

IDENTIFICATION:

CHARACTERISTICS OF GIFTED AND TALENTED

IN VISUAL ARTS

Included in this section is an outline by Clark and Zimmerman and several lists of characteristics of art products and observable student behaviors.

IDENTIFYING STUDENTS WITH SUPERIOR ABILITIES IN THE VISUAL ARTS

An Outline by

Gilbert A. Clark
Enid Zimmerman

The following outline summarizes claims from the literature of art education, from 1900-1980. It includes claims about characteristics of art products and claims about observable behaviors of students with superior abilities in the visual arts. Because they come from many sources, the claims are, at times, contradictory and inconsistent. All claimed characteristics, reported by researchers, are included as they refer to problems of identification.

The outline is divided into categories that summarize research and inquiry about students with superior abilities in the visual arts. The two largest categories are observable characteristics of art products and observable behaviors of students. The category of product characteristics refers to observable characteristics of the art products and is divided into subcategories of compositional arrangement, elements and principles, subject matter, art making skills, and art making techniques. The category of observable behaviors of students with superior abilities in the visual arts is divided into predispositional behaviors that are observable process behaviors. Predispositional behaviors are behaviors and observable in a student, independent of the creation of an art product. Predispositional behaviors include categories of generalized behaviors, art specific behaviors, art talent/I.Q. correlation behaviors and art talent/subject matter correlation behaviors. Observable process behaviors are observable behaviors of a student during the processes of making or criticizing art.

I. Observable **characteristics of art products** of students with superior abilities in the visual arts

A. Compositional arrangement
   1. Skillful composition
   2. Designs are complete and coherent
   3. Purposeful, asymmetrical arrangement with stability in irregular placement
   4. Three or more objects integrated by a balanced arrangement
   5. Complex composition
   6. Elaboration and depiction of details

B. Elements and principles
   1. Well organized colors, deliberate brilliancy and contrast, subtle blending of colors
   2. Decisive and bold use of line, clarity of outline, subtle use of line
   3. Accurate depiction of light and shadow
   4. Intentional, indefinite use of shape, hazy outlines, shapes blend into backgound
   5. Excellence in many aspects of art including color, form, grouping, movement.

C. Subject matter
   1. Specializes in one subject matter

2. Draws a wide variety of things
3. Sometimes copies to acquire technique
4. Adapt at depiction of movement
5. Uses personal experiences and feelings as subject matter

D. Art making skills
1. True-to-appearance representation
2. Accurate depiction of depth by perspective
3. Use of good proportion
4. Schematic and expressive representation (schematic - decorative)
5. Effective use of media
6. May lack sufficient technical skill to represent mature talent
7. Products show obvious talent and artistic expression

E. Art making techniques
1. Areas treated to display boldness, blending, gradation, and textures
2. Visual narratives used for self-expression and as a basis for mature artistic expression:
   a. predominant vertical lines and forms
   b. maximum black and white contrast
   c. rapid zig-zag movement
   d. shifting view points
   e. literal action
   f. different sized frames
   g. heavy inking and cross-hatching
   h. maximum use of tools and media
3. Uses smaller paper

II. Observable **behaviors of students** with superior abilities in the visual arts

A. Predispositional behaviors
1. Generalized predispositional behaviors
   a. superior manual skill and good muscular control
   b. independence of ideas and ability to experience events from multiple points-of-view
   c. adherence to rules and regulations and routine study
   d. relative freedom from ordinary frustration
   e. highly individualized differences in psychological characteristic
   f. superior energy level and rapid turn over of thoughts
   g. desire to work alone
   h. compulsion to organize to satisfy desire for precision and clarity
   i. highly adaptable in thought and activity
   j. high potential for leadership due to fluency of ideas offered in a group
   k. good concentration and flexibility in adaptation of knowledge

2. Art-specific predispositional behaviors
   a. dynamic and intuitive quality of imagination
   b. unusual penchant for visual imagery and fantasy
   c. intense desire to make art by filling extra time with art activities
   d. high desire for visual awareness experiences
   e. high interest in drawing respresentationally, or to emulate the style of adult artists
   f. self-initiative to make art work

g. finds satisfaction in engagement in art activities with a high degree of sustained interest
h. desire to improve our art work
i. persistence, perseverence, enthusiasm, self-motivation to do art work
j. willingness to explore and use new media, tools, and techniques
k. ambitious for an art career
l. acute power of visualization and a fascination with visual things
m. require a high degree of arousal and motivation
n. may manifest talents early but talent may not persist into maturity
o. may manifest art talent late but may not persist into maturity
p. may have motor skills specific to talent, may not have general motor superiority
q. easy visual recall from an encyclopedia visual memory; may have a 'photographic mind'
r. extraordinary skills of visual perception and a highly developed visual sensibility
s. planning of art production activities prior to production

3. Art talent/IQ correlation predispositional behaviors
   a. above average IQ is prerequisite to acquire advanced techniques and produce meritorious art
      1. above average IQ is necessary condition but not sufficient to guarantee art talent or creativity
      2. higher IQ allows development of art talent but does not insure such development
   b. representational drawing ability is not dependent upon intelligence
   c. analytic, mechanical, symbolic, and expressionistic drawing are dependent upon intelligence
   d. intelligence tests do not give indication of artistic talent
   e. artistically talented students display mature, high quality behaviors for their age

4. Art talent/Subject matter correlation predispositional behaviors
   a. do well in science, social studies, and language arts
   b. do not do well in mathematics or other curriculum areas that require mathematical skills
   c. display as much individuality in their art work as in their handwriting
   d. superior handwriting is not necessarily correlated with artistic talent

B. Observable Process Behaviors

1. Observable art production process behaviors
   a. originality; use of own ideas and idiosyncratic depictions of content
   b. demonstration of completion of specific ideas throughout the process of production
   c. use of subtle and more varied graphic vocabulary than average and will build upon previous visual vocabulary to create new images
   d. fluent and experimentive in use of a greater picture vocabulary
   e. demonstrates flexibility with ideas when creating art products
   f. displays confidence and comfort with art media and tasks
   g. demonstrates purposefulness and directness of expression with clarity
   h. demonstrates a clear understanding of structure and sense of the interrelationshops of parts in an art work

2. Observable art criticism process behaviors
   a. gives less personal - more objective reasons for critical judgment of art work of others
   b. shows greater, genuine interest in the art work of others and can appreciate, criticize, and learn from the art work of others
   c. applies critical insights to own art work

This list of characteristics is a summary of research and inquiry from many, different sources. Most of these claimed characteristics need to be experimentally verified; many of the characteristics claimed are inconsistent to one another within the categories of the outline.

SOURCE: By Gilbert A. CLark and Enid Zimmerman, part of a chapter on their new book Teaching the Artistically Talented.

CHARACTERISTICS OF ARTISTICALLY GIFTED

1. Fluency of imagination and expression. The freedom with which the child adapts his ability to the diverse situation.

2. A highly developed sensibility for spatial distribution and organization, often emphasizing rhythm and movement.

3. An intuitive quality of imagination. The ability to bring into existence constellations or events that have not existed before.

4. Directness of expression which manifests itself when an experience is in tune with the child's desire to express it visually.

5. A high degree of self-identification with subject matter and medium -- intense feeling for the medium.

SOURCE: Viktor Lowenfeld, Creative and Mental Growth, 3rd. edition, MacMillan Company, 1957, pp. 420-422.

1. They show greater variety within the range of subject choices, especially at the true-to-appearance level.

2. They have a greater graphic vocabulary.

3. Talented children demonstrate accelerated development beyond their age group.

4. They have extraordinary imaginative abilities.

5. Gifted children are more adept in representing movement.

6. They surpass average children in conscious and deliberate grouping of objects and people.

7. They are better able to achieve color contrasts, subleties, and integration of color.

8. Talented children are more aware of potentials and limitations of media.

9. They are more willing to explore new materials, and quickly grasp the differences and similarities between familiar and new media.

10. The gifted are more willing and able to extend their interest to subjects that are challenging and provocative.

11. The total perception of the talented child is more visually oriented and discriminating.

12. They demonstrate effective interplay between selective visual observation and a strong visual memory, which enables unusually complete recall of visual images.

13. Unlike the average child who likes to be left alone when working on his pictorial expressions, the gifted actively seek explanations and instructions to aid in changing and enriching schema.

14. They are more responsive to unusual subjects in art than others of their age and are more stimulated and influenced by such work.

15. The gifted child shows unusual development in several ways, rather than one. He may combine excellence in form, grouping, movement, and use of color.

16. Gifted children show greater interest in the aesthetic qualities of art works, such as design, color, and technique.

SOURCE: Betty Lark-Horovitz, Hilda Lewis, and Mark Luca, Understanding Children's Art for Better Teaching, Charles E. Merrill Books, Inc., 1967, pp. 128-141.

CHARACTERISTICS OF ABLE DISADVANTAGED PUPILS*

Name_____ Date_____

School_____ Grade_____ Age_____

Able disadvantaged pupils evidence superior ability in one or more of the five areas listed below. No pupil is expected to demonstrate ability in all areas, but an analysis of strengths may indicate potential. It is important to note that these characteristics can be evidenced in both positive and negative ways and either manifestation is an indicator of strength. Examples of negative indicators have been enclosed in parenthesis.

The classroom teacher who works daily with pupils is best qualified to make these observations. Place and X on the line beside each statement which **BEST** describes this pupil. If the behavior has not been observed, leave the line blank.

A. LEARNING

- Demonstrates verbal proficiency in small group problem solving tasks. _____
- Has unusually advanced vocabulary for age or grade level. _____
- Has verbal behavior characterized by "richness" of expression, imagery, elaboration, and fluency in any language. (Sometimes rambles on and on.) _____
- Possesses a large storehouse of information about a variety of topics beyond the usual interests of age peers. _____
- Has rapid insight into cause-effect relationships; tries to discover the how and why of things; asks many provocative questions; wants to know what makes things or people "tick". (Can be an annoyance in persisting to ask questions.) _____
- Looks for similarities and differences. _____
- Reads independently; does not avoid difficult material; may show a preference for biography, autobiography, encyclopedia, atlases, travel, folk tales, poetry, science, history, and drama. _____
- Tries to understand complicated material by separating it into its respective parts; reasons things out and sees logical and common sense answers. _____
- Catches on quickly; retains and uses new ideas and information. _____
- Has a facility for learning English, if bilingual. _____
- Is a keen and alert observer; usually "sees more" or "gets more" out of a story, film, etc. than others. _____

B. MOTIVATION

- Evidences power of concentration. _____
- Prefers to work independently with minimal direction from teachers. (Resists directions.) _____
- Has tendency to organize people, things and situations. (Resists opinions of others; wants own way.) _____
- Is concerned with right and wrong, good and bad. (Makes decisions with little tolerance for shades of "grey".) _____
- Takes advantage of opportunities to learn and enjoys challenge. _____
- Is self-critical and strives for perfection. (Sometimes critical of others and not self.) _____
- Often is self-assertive. (Can be stubbornly set in ideas.) _____
- Requires little drill to grasp concepts; seeks other than routine tasks. (Needs to know reasons for activity.) _____
- Becomes absorbed and involved in certain topics of problems. _____
- Is persistent in task completion. (Sometimes unwilling to change tasks.) _____
- Likes structure and order but not static procedures. (Is frustrated by lack of progress.) _____
- Is motivated by sports, music, and concrete subjects. _____

C. LEADERSHIP

- Accepts and carries responsibility; follows through with tasks and usually does them well. _____
- Is self-confident with age peers; is usually well understood by them. (Can be self assertive and dominant.) _____
- Seems well liked by classmates and is looked upon as a leader. (Needs peer approval and acceptance.) _____
- Shows developing understanding in how to relate to teachers and classmates. (Sometimes has a rebellious attitude.) _____
- Tends to dominate others and generally organizes and directs activities when involved in a group. _____
- Adapts readily to new situations; is flexible in thought and actions and is not disturbed when normal routine is changed. _____
- Seems to enjoy being with other people; is sociable and prefers not to be alone. (Sometimes is a loner.) _____

- Takes initiative and shows independence of action. _____
- Is a social leader on playground and off campus. _____

D. CREATIVITY

- Displays intellectual playfulness; fantasizes; imagines; manipulates ideas by elaboration or modification. _____
- Is a high risk taker; is adventurous and speculative. (Has different criteria for success.) _____
- Displays a keen sense of humor reflective of own cultural background. _____
- Is individualistic; does not fear being different. (Departs from peer norm in action and behavior.) _____
- Predicts from present information. _____
- Displays a curiosity about many things; has many hobbies. _____
- Generates a large number of ideas or solutions to problems and questions. _____
- Responds emotionally to stories, events, and needs of others. _____
- Shows ability in oral expression. _____
- Demonstrates exceptional ability in written expression; creates stories, plays, etc. _____
- Is sensitive to color, design, arrangement and other qualities showing artistic appreciation and understanding. _____
- Is sensitive to melody, rhythm, form, tonal coloring, mood and other qualities showing music appreciation. _____
- Demonstrates exceptional ability in one of the fine arts (underline area of strength): dancing, painting/drawing, sculpturing/clay modeling, instrumental or vocal music, role playing/drama. _____
- Demonstrates unusual ability in one of the practical arts (underline area of strength): handicrafts, wood, metal, print, design, mechanics. _____
- Shows interest in unconventional careers. _____
- Improvises with commonplace materials. _____

E. ADAPTABILITY

- Handles outside responsibilities and meets school demands. _____

- Learns through experience and is flexible and resourceful in solving day to day problems. _____
- Deals effectively with deprivations, problems, frustrations or obstacles caused by the complexities of living conditions. _____
- Overcomes lack of environmental structure and director. (Needs emotional support and sympathetic attitude.) _____
- Displays high degree of social reasoning and/or behavior and shows ability to discriminate. _____
- Uses limited resources to make meaningful products. _____
- Displays maturity of judgment and reasoning beyond own age level. _____
- Is knowledgeable about things of which others are unaware. _____
- Can transfer learning from one situation to another. _____

---

*Obtained through Allyn Arnold, Director, Los Angeles Unified School District, Mentally Gifted Minors, and Al Hatch.

SOURCE: **Resource Manual for Gifted Talented Programs**
Idaho State Department of Education
Boise, Idaho 83720

IDENTIFICATION OF CULTURALLY DISADVANTAGED UNDERACHIEVING MENTALLY GIFTED MINORS

Suggestd by the State Consultants*
In the Education of the Mentally Gifted

1. Early evidence of:

_____School related learning
_____Maturation
_____Active and persistent exploration of environment
_____Imitation of adult behavior
_____Questioning of established ways of doing things or of assignments and directions

2. Unusually resourceful in coping with:

2.1 Responsibilities

_____Home
_____School
_____Work
_____Community
_____Other

2.2 Opportunities

_____Access to resources
_____Free and/or unstructured time
_____New environments
_____New experiences
_____Other

2.3 Deprivations

_____Economic
_____Social
_____Expression, information, planning, communication, exploration
_____Cultural
_____Educational

2.4 Problems, Frustrations, and Obstacles

_____School
_____Home
_____Social
_____Other

2.5 Lack of Structure and Direction

_____No closure
_____Poor or irrational organization of:
  _____Time
  _____Work tasks
  _____Learning experiences
  _____Social experiences

2.6 Overly structured settings

_____With no or few opportunities to explore alternatives
_____With overemphasis on rigid expectations and with rigid role performance
_____With no or few opportunities to do things in new ways

3. Playful with:

_____Materials
_____People (interpersonal relations)
_____Ideas
_____Other things

4. Sense of humor (Describe)

5. Products (List)

6. Achievements (List)

7. Skills (List)

8. Scores on intellectual ability tests:

_____Scores compared with norms for culturally disadvantaged children
_____Nonverbal score as compared with verbal score

9. Intelligence/achievement scattergram profiles and aptitude test scores

10. Ratings on maturation profiles; e.g. Gesell

---

*Obtained through Dr. Paul Plowman, California State Department of Education.

SOURCE: **Resource Manual for Gifted Talented Programs**
Idaho State Department of Education
Boise, Idaho 83720

CHARACTERISTICS OF THE ART PRODUCT

(The product exhibits the following, or the talented child reflects the following in relation to the product.)

1. Design quality or organization of space is more important than visual representation.
   - Ability to create a strong gestalt
   - Significant form

2. Originality of work/dealing with the usual in an unusual way (not trite)

3. Use of material
   - may be innovative
   - may be skillful
   - may exhibit manual dexterity-skill
   - may reflect empathy, understanding, sensitivity to media potential

4. It speaks as a developed personal statement or expression

5. Skillful in organizing thoughts visually in a given space

6. Sensitivity for spatial distribution

7. Spirit of the work shows through

8. Phenomenology of the thing itself: it's Gestalt

A list of questions as guidelines for evaluating an art product:

1. Does it possess qualities that work as a total?
2. Does it say something new?
3. Does it say something old in a new way?
4. Does it project a personal feeling or statement of the artist?

Words to describe a work considered creative:

- unusual
- original
- it speaks, has impact
- it works
- good design
- sensitive
- striking
- organizationally good
- spontaneous

Multiple examples should be viewed in order to determine:

- consistency of excellence
- evidence of growth

SOURCE: **Henrico County Schools**
P. O. Box 40
Highland Springs, Virginia 23075

IDENTIFICATION:

SAMPLE APPLICATIONS, PROCEDURES AND

INSTRUMENTS

Information and guidelines from five sources are presented for preliminary identification, applications, procedures and instruments.

SAMPLE SCREENING PROCESS TIMETABLE

	Completed By
1. Announce to all art students the opportunity to participate in the screening process for the summer program. Put the announcement in the school newsletter or over the P.A. system.	April 2
2. Send parent information forms home (#1 and #2) with each student requesting to have their art work screened.	
3. If parent permission is given, request that these students submit the following for review by the screening committee. - A portfolio of 3 pieces of art work made during the past year. - A letter (from the student) indicating what they expect to achieve from this experience.	
4. Complete Talented Identification Form (#3) for each student to be screened.	
5. Select a date for the screening committee to meet. Bring to this meeting each student's portfolio, personal letter, Talented Identification Form and Parent Permission Form. (Screening committee to include: Art Teachers, Art Supervisor, Signet Coordinator.)	May 7
6. Notify students of their acceptance.	
7. Send an Application Form (#4) and Medical Release Form (#5) home for completion and return.	
8. Submit Application and Medical Release Form to the Art Education Office, Independent Hill by May 21, 1982.	May 21

*Forms #4 and #5 will be distributed to schools after screening committee meets.

SOURCE: Prince William County Public Schools
P. O. Box 389
Manassas, Virginia 22110

FINE ARTS CENTER
APPLICATION

FORM A

Name _____ Home High School _____
(Last) (First) (Middle)
Street Address _____ City _____ Zip _____

Home Phone _____ Date of Birth _____ Male ___ Female ___

Full Name of Parent of Guardian _____ Grade Next Year ____
(Last) (First) (Middle)

Application being made for: (If applying for more than one area, number in order of preference 1, 2, 3)

THEATER

_____Theater I
_____Theater II

DANCE

_____Dance I
_____Dance II/Company

ART

_____Two-Dimensional Design
_____Art Survey: Ceramics, Jewelry Drawing and Printmaking
_____Photography
_____Commercial Design and Drawing
_____Advanced Ceramics
_____Advanced Jewelry
_____Advanced Drawing
_____Advanced Printmaking

CREATIVE WRITING

_____Creatice Writing I
_____Creative Writing II

FILM/VIDEO

_____Film/Video I
_____Film/Video II

MUSIC

_____Brass
_____Woodwind
_____Percussion
_____Keyboard
_____Strings ____I ____II ____III
_____Voice ____I ____II ____III
_____Vocal Styles
_____Music Theory ____I ____II
_____AP Music History and Literature

What special abilities or interests do you have which would qualify you for entrance in the selected art area? Please be specific. List previous courses you have taken in selected art area.

_____
_____
_____

_____ _____ _____
(Signature of Student) (Signature of Parent/Guardian) (Date)

EQUAL OPPORTUNITY IN EDUCATION

No student in The School District of Greenville County shall be denied equal opportunity to participate in any district program or activity on the basis of race, sex, religion, marital status, or national origin; and no student shall be denied a free, appropriate education on account of any handicapping condition.

SOURCE: The School District of Greenville County
Fine Arts Center
1613 West Washington Road
Greenville, S.C. 29601

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FINE ARTS CENTER

TEACHER NOMINATIONS

FORM B

STUDENT'S NAME_____

HOME SCHOOL_____

SUBJECT APPLYING FOR_____

This form is to be filled out by a teacher chosen by the student applicant. If possible, this should be a teacher who knows the student's potential and the degree of his commitment to the art form. Thank you for completing this nomination form.

On each line, mark the point on the scale that best describes the student as a learner.

Visually Oriented	: : : : : :	Verbally Oriented
Impulsive	: : : : : :	Reflective
Active Involvement	: : : : : :	Passive Involvement
Dependent	: : : : : :	Self-directed
Responds Negatively	: : : : : :	Accepts Criticism
Non-Competitive	: : : : : :	Competitive
Short Attention	: : : : : :	Long Attention Span
Irregular	: : : : : :	Organized-Methodical
Relaxed	: : : : : :	Under Pressure (up-tight)
Deliberate, Slow	: : : : : :	Fast Worker
Confident	: : : : : :	Uncertain
Practical	: : : : : :	Idealistic
Responsible	: : : : : :	Irresponsible
Open	: : : : : :	Closed
Indifferent	: : : : : :	Dedicated
Flexible	: : : : : :	Rigid
Pessimistic	: : : : : :	Optimistic
Systematic	: : : : : :	Haphazard

Considering the student's creativity, concentration, self-discipline, and commitment, please comment on why the student would do well at the Center.

_____

_____

_____

_____ _____ _____

Teacher's Signature Subject Counselor Signature

FINE ARTS CENTER

FORM C

Application Dates and Department Procedures 1982-83

All students interested in attending the Fine Arts Center will need to do the following:

1. Complete forms A and B and submit a transcript of grades.
2. Attend an audition or interview at the Center at which time the student will be asked to perform or submit samples of their work for evaluation.

AUDITIONS/INTERVIEWS: The auditions/interviews will be held at the Fine Arts Center during the school day on the dates listed below. In order to come for an audition or interview you must return completed forms A and B to your counselor by the Monday of the week your school is scheduled to come to the Center. Students will be transported to the Center on the regular morning Fine Arts Center bus. Please see your counselor to be sure you know where to meet the bus and at what time. Note: Creative Writing and Photography are exceptions to this morning visit since these classes meet in the afternoon. Please see your counselor to arrange special auditions for these classes.

March 4th - J.L. Mann, Riverside, Eastside
March 11th - Berea, Greenville, Travelers Rest
March 18th - Wade Hampton, Southside, Parker
April 1st - Greer, Blue Ridge, Carolina
April 7th - Mauldin, Hillcrest, Woodmont

You MUST attend the audition/interview in order to be considered for enrollment.

Fine Arts Center Department Procedures: Each department has specific procedures for students to follow when they come for an audition/interview. Please follow the instructions for the department to which you are applying.

ART - You must bring at least 8 samples of your work. We suggest that you have a variety of art work which may include drawing, prints, watercolors, pastels, acrylics, oils, crafts, photographs, etc. Photography students must include samples of their photography.

DANCE - To audition for dance you will take a technique class with our current dancers. If you don't have dance clothes, wear something that you can move freely in and that isn't bulky. You may also perform a one to three minute dance.

FILM/VIDEO - You should bring good examples of any creative work you have done. This might include paintings, drawings, photography, video tapes, super 8 film, or writing. During your interview you will complete a film/video questionnaire.

MUSIC - If you are applying for any of the instrumental classes, you must bring an instrument for the audition. Students taking theory or history will be given a theory placement test at the time of the audition and should bring a pencil.

THEATER - You must give a memorized two to three minute speech from a play. A modern, realistic play is preferred, and it should demonstrate your talent. Also, you will be asked to read a speech from a play that will be supplied at the auditorium.

CREATIVE WRITING - You should bring samples of your writing in one or two areas, not to exceed five separate examples. You might include poetry, short stories, dramas or personal essays. Each manuscript should be typed and labeled as to its category, and your name, school, and English teacher's name should appear at the top of each page.

CENTER FOR CREATIVE YOUTH, Wesleyan University, Middletown, CT 06457

APPLICATION FORM

STUDENTS: Please fill out this appication form and return it to the Center by March 31, 1980. (PLEASE PRINT OR TYPE)

1. Two nomination forms must be received for each application. Have two people familiar with your abilities, one of whom must be from within your school, fill out and sign a nomination form.
2. If financial assistance is needed for room and board, have your parent or guardian COMPLETE the form on the reverse side.
3. Parent or guardian must sign this form.

You must choose only one area in which you would like to specialize:

THEATER_____ VISUAL ARTS (Painting and Drawing)_____ DANCE/MOVEMENT____

MUSIC_____ (instrument(s)_____) CREATIVE WRITING_____(please send 2 short samples of your best work with application.)

Name_____ Date of Birth_____

Steet Address_____ City or Town_____

Zip Code_____ Telephone Number_____ Male_____ Female_____

Name and Address of SchooL_____

Grade entering in Fall 1980_____ Guidance Counselor_____

Street Address (if different from above)_____

City or Town_____ Zip Code_____

Telephone No. (Home)_____ (Business)_____

Students who exhibit some of the following characteristics are encouraged to apply:

-- high quality of work and task commitment in one of the arts
-- energy/self-direction
-- arts involvement and interest either in class or on their own
-- creative potential
-- willingness to explore art problems
-- sensitivity and commitment to art problems
-- flexibility
-- leadership in the arts
-- a strong sense of responsibility to personal commitments

DESCRIBE either in writing on a separate piece of paper or on standard cassette tape what you do in the arts and in leadership activities either in or out of school. Include ideas, experiences and ways you express and develop your talents, as well as lessons you have taken. Describe your commitment to the arts.

Parent/Guardian signature_____ Date_____

Nomination #1 signature_____ Date_____

Nomination #2 signature_____ Date_____

SOURCE: Identification and Programming for Students with Outstanding Talent in the Creative Arts
Connecticut State Department of Education
Hartford, Connecticut

ART AUDITION

Information and Guidelines

1. Applicants must submit a portfolio of six to eight pieces of art work (2" x 2" color slides may be substituted for 3-dimensional work). The portfolio may not include anything copied from photographs or the works of other artists but must instead be creative and original. Different techniques should be represented and none of the work should be traced. The samples should represent one or more of the following categories:

   a. Pencil, charcoal, conte crayon, or chalk; minimum size, 12" x 18"
   b. Ink, illustrating various techniques; minimum size, 9" x 12"
   c. Transparent and/or opaque watercolor, illustrating various techniques; minimum size, 12" x 18"
   d. Figure drawing, any medium, two or more figures; minimum size, 12" x 18"
   e. 3-dimensional work (or 2" x 2" color slides); may include sculpture assemblage, jewelry, weaving, mobile
   f. Any medium, any subject; maximum size, 22" x 28" (It is recommended that any work larger than this be submitted by color photographs.)

2. Applicants will be asked to take a short drawing test.

3. Applicants will be expected to take an art test in 2- and 3-dimensional work. Applicants should dress comfortably since they may be asked to work with materials that are somewhat messy.

4. Applicant's portfolios will be evaluated on:

   a. Creativity and originality
   b. Ability to apply elements and principles of design
   c. Skills and techniques with materials and tools
   d. Formal skills ("learned" concepts)
   e. Natural observation ("seeing" skills)

   Drawings, prints, and watercolors should be properly matted so that they will show up to their best advantage.

   Any visual works done by the applicant will be considered, e.g., projects done in art class, doodles, cartoons, handwriting samples, homemade toys, costumes, maps, classnotes with pictures, copies of art done by hand.

   Applicants have different backgrounds in art. Some have had lessons while others have not, and these differences are considered by the adjudicators.

5. Applicants are urged to request the advice and help of an art teacher for preparing audition material.

Place at least three objects such as bottles, cans, fruit, vegetables, toys, kitchen utensils, shoes, or clothing in a close arrangement. Do a pencil drawing of these objects in the space below. Try to show as much detail and shading as possible. Spend 30 minutes on the drawing.

Use your imagination to do an original pencil drawing of anything you choose in space below. Do not look at any object or pictures to complete this drawing. Spend 30 minutes on the drawing.

SOURCE: School Board of Pinellas County
205 4th Street, SW
Largo, Florida 33540

SUGGESTIONS FOR ADJUDICATORS OF AUDITIONS

It is necessary to adopt a friendly, relaxed, and helpful posture to applicants who are likely to be nervous and unable to demonstrate their best effort. The student auditioning at the very end of the day is entitled to the same degree of attention given the student who appeared first in the morning. To be reasonably comfortable during long hours of auditioning, you will probably engage in social and professional conversation with fellow adjudicators. When doing so, take care not to give an impression of ignoring the applicant since students may be expected to feel offended if they perceive the adjudicators as being preoccupied with each other. Even if you don't feel the need for giving applicants the full time allotted to them on the schedule, try not to cut them off too soon, as this treatment may form the basis for an appeal.

Parents, siblings, family relatives, and private teachers are not permitted in the auditioning room or area except when they provide piano accompaniment for an applicant or assist in setting up cumbersome equipment. Any questions a family member may have should be addressed to the staff member outside the audition room.

Never say anything to an applicant that may lead to a presumption of acceptance or rejection. It is not necessary to encourage a youngster who is obviously going to make it, nor is any good purpose served by discouraging someone. Ideally an adjudicator's demeanor should be supportive and there should be no comments that predict an outcome. Keep in mind that students compare notes after an audition, and this practice could lead a rejected applicant to make an issue of preferential treatment accorded a peer who was accepted. Avoid confrontations.

It is extremely useful to make brief suggestions, to ask questions, and to request applicants to do something quickly for the purpose of determining resourcefulness and an ability to adjust; but avoid teaching a lesson. Stay away from lengthy and involved details that will be overly time consuming.

It is wise not to discuss anything about audition requirements, standards, or criteria with students, their families, or other interested parties who may approach you outside the audition area or attempt to contact you later. Adjudicators are not at liberty to talk about the selection process. Questions should be referred to an administrator.

After an applicant completes the audition, adjudicators may wish to discuss the performance and have the next person wait so that such matters remain private. Try to keep to the schedule. If students arrive late, try to fit them in rather to set up another day's schedule.

Adjudicators should arrive sufficiently ahead of the first scheduled audition to have time to go over preliminaries. On each applicant's final form be sure to indicate the score, together with at least one important comment that served as a basis for your evaluation. At the end of the day, hand in final forms to the appropriate staff person. Unless the audition room or area is locked during lunch and breaks, do not leave any papers lying around that contain your scoring or comments.

SOURCE: **School Board of Pinellas County**
205 4th Street, SW
Largo, Florida 33540

SAMPLE INTERVIEW QUESTIONS

Knowledge of the program:	What do you know about the program? (Opportunity for committee to explain and clarify if necessary)
	What is it about this program that attracts you?
	What opportunities would you like it to provide?
	How could you benefit from the program?
Activities and interests:	What school, family, church, or community activities are you involved in?
	Do you have a job?
	What occupations are you considering most for a career?
	What are your parents' feelings about this?
	What do you like best about school?
Self-concept:	Describe yourself.
	Which of the following best describes you? (a) You have lots of friends and enjoy participating in activities which involve people. (b) You get good grades, feel good about your success at school, and initiate independent projects as a result of your good ideas. (c) You are both (a) and (b). (d) You are not outstanding at school but do fairly well. You sometimes enjoy books and sometimes participate in activities with friends.
	Name (or think of) a few of your friends and tell what is special about them.
	What do you think would tell us about your special abilities and traits?
	Which one would you prefer? (a) A job you don't like with people you like. (b) A job you like with people you don't like.
	Orally, give us a brief autobiography.

How did you go about getting help?

How did you overcome frustrations until you were satisfied?

How much time did you put into the project?

How much was free, unassigned time?

What kinds of sacrifices or discomforts did you encounter in order to complete your product?

What knowledge did you gain about this field or topic?

What is your favorite thing to do?

Would you give it up to create your product?

What things would you not sacrifice?

Under what circumstances would you give up and not pursue the product?

SOURCE: School Board of Pinellas County
205 4th Street, SW
Largo, Florida 33540

ADJUDICATOR'S ART AUDITION FORM

NAME _____ AGE _____ GRADE _____

Previous art experience:

Special talents or skills:

Area of interest:

Comments:

Imagination	10	9	8	7	6	5	4	3	2	1
Potential	10	9	8	7	6	5	4	3	2	1
Composition	10	9	8	7	6	5	4	3	2	1
Line	10	9	8	7	6	5	4	3	2	1
Color	10	9	8	7	6	5	4	3	2	1
Texture	10	9	8	7	6	5	4	3	2	1
Shape	10	9	8	7	6	5	4	3	2	1
Form	10	9	8	7	6	5	4	3	2	1
2D	10	9	8	7	6	5	4	3	2	1
3D	10	9	8	7	6	5	4	3	2	1

_____Recommended for acceptance

_____Not recommended for accpetance

_____
Adjudicator's signature

_____
Date

SOURCE: **School Board of Pinellas County**
205 4th Street, SW
Largo, Florida 33540

PRINCE WILLIAM COUNTY SCHOOLS
GIFTED AND TALENTED IN ART
OBSERVATION FORM

The criteria on the **OBSERVATION FORM** enclosed should help you in seeking to identify the gifted and talented in art. If you have observed a student who you feel is talented in art, complete the observation form and submit to your school screening committee. It is not important that a student be exceptional or above average in all the categories on the form. Your careful analysis of the student and honest assessment of this form will help in the selection process.

Pupil:_____ Age:_____ Date:_____

School:_____ Art Teacher:_____

Request initiated by: ____Art Teacher
____Classroom Teacher
____Parent

Form completed by: ____Art Teacher
____Classroom Teacher

I. IDENTIFICATION CRITERIA

Exceptional	Above Averge	Average
1	2	3

1. An interest an enthusiasm for working in art.
2. Fluency of imagination and expression. The freedom with which one adapts their ability to a situation.
3. A highly developed sensibility for spatial distribution and organization. Often emphasizing rhythm and movement.
4. An intuitive quality of imagination. The ability to bring into their art work events that have not existed before.
5. An ability of expression; usually what one sees or feels.
6. A high degree of self-identification with subject matter and medium -- intense feeling for the medium.
7. An unusual representational ability and acute powers of visualization.
8. A willingness to explore new materials, and quickness in grasping the differences and similarities between familiar and new media.
9. An interest in the aesthetic qualities of art works, such as design, color, pattern, form, and technique.
10. A consistent attempt at originality.

High School Only

11. Portfolio of art work.
12. Maturity level. The ability to live and work in a college setting for one week.

SOURCE: **Prince William County Public Schools**
P. O. Box 389
Manassas, Virginia 22110

IDENTIFICATION OF STUDENTS TALENTED IN THE VISUAL ARTS

Please rate the children on this sheet according to the following characteristics. THE CHARACTERISTICS YOU CHECK ARE THOSE THAT YOU HAVE OBSERVED AND WITH WHICH YOU ARE IN AGREEMENT.

1. Uses a variety of art media to express his/her feelings an experiences. _____
2. Is interested in work of other artists --can appreciate, criticize, and learn from their work. _____
3. Fills extra time with drawing and painting activities. _____
4. Shows originality --draws things in ways no other children do. _____
5. Is able to formulate complex and interesting drawings and solutions to problems. _____
6. Shows ability to perceive form, contrast, and mood in the physical environment. _____
7. Employs a rich open process of material manipulation and creative thinking. _____
8. Is sensitive to imagery and beauty: attends to aesthetic characteristics of things. _____
9. Generates a large number of drawings/designs/images around a single theme. _____
10. Is critical of own work; sets high standards of quality; often reworks creation in order to refine it. _____

SIGNED_____ DATE_____

SOURCE: **Rhode Island Department of Education**
211 Veazie Street
Providence, Rhode Island 02904

IDENTIFICATION FORM

CHESTERFIELD COUNTY SCHOOLS SUMMER ART TALENTED PROGRAM

Student's Name_____ Date_____ Request Initiated by: _____Art Teacher
Home Adress_____ _____Guidance
_____ _____Parent
Present School_____ Grade Level_____ _____Student
Next Year's School_____ Age_____ _____Other
Home Telephone Number_____

Requirements: Identification Form, Portfolio with 3 examples of Student's Art Work, Student's Self Assessment and Interest Sheet.

I. WORK HABITS AND PARTICIPATION:	Seldom	Occasionally	Frequently	Almost Always
A. Takes pride in own art work.	_____	_____	_____	_____
B. Is eager to express ideas and feelings visually.	_____	_____	_____	_____
C. Shows originality in work.	_____	_____	_____	_____
D. Concentrates for a long period of time on art projects, not easily discouraged.	_____	_____	_____	_____
E. Tries different art materials willing.	_____	_____	_____	_____
F. Finishes art projects.	_____	_____	_____	_____
G. Works independently.	_____	_____	_____	_____
II. ART KNOWLEDGE				
A. Utilizes elements and principles of design in work.	_____	_____	_____	_____
B. Recognizes names of famous artists.	_____	_____	_____	_____
C. Appreciates work of others artists.	_____	_____	_____	_____

III. INTEREST AND ENTHUSIASM:

A. Most interested in:
1. 2-Dimensional Art Projects...drawing, painting, printmaking.
2. 3-Dimensional Art Projects...construction, clay.
3. Craft Projects...Weaving, stitchery.

B. Shows exceptional skills in:_____.

C. Subject matter most interested in:_____.

Form to be returned to art teacher who will send it to Mrs. Gail C. Nichols, Art Program Specialist. For further information call Mrs. Nichols, 758-1378.

Form to be filled out by person requesting it:
(in most cases the art teacher).

SOURCE: Chesterfield County Public Schools
Chesterfield, Virginia 23832

SCALE FOR RATING BEHAVIORAL CHARACTERISTICS OF CREATIVELY SUPERIOR STUDENTS

Joseph S. Renzulli, University of Connecticut

Name_____ Date_____

School_____ Grade_____ Age_____

Teacher or Person completing this form_____

How long have you know this child?_____ Months_____

	Seldom or Never	Occasionally	Frequently
1. Displays a great deal of curiosity about many things; is constantly asking questions about anything and everything.	_____	_____	_____
2. Generates a large number of ideas or solutions to problems and questions; often offers unusual ("way out"), unique, clever responses.	_____	_____	_____
3. Is uninhibited in expressions of opinion; is sometimes radical and spirited in disagreement; is tenacious.	_____	_____	_____
4. Is a high risk taker; is adventurous and speculative.	_____	_____	_____
5. Displays a good deal of intellectual playfulness; fantasizes; imagines ("I wonder what would happen if..."); manipulates ideas (i.e., changes, elaborates upon them); is often concerned with adapting, improving and modifying institutions, objects, and systems.	_____	_____	_____
6. Displays a keen sense of humor and sees humor in situations that may not appear to be humorous to others.	_____	_____	_____
7. Is usually aware of his impulses and more open to the irrational in himself (freer expression of feminine interest for boys, greater than usual amount of independence for girls); shows emotional sensitivity.	_____	_____	_____
8. Is sensitive to beauty; attends to aesthetic characteristics of things.	_____	_____	_____
9. Nonconforming; accepts disorder; is not interested in details; is individualistic; does not fear being different.	_____	_____	_____
10. Criticizes constructively; is unwilling to accept authoritarian pronouncements without critical examination.	_____	_____	_____
Add Column Total	_____	_____	_____
Multiply by Weight	_____	_____	_____
Add Weighted Column Totals	_____	_____	_____
Total	_____	_____	_____

SOURCE: Reproduced by permission of Creative Learning Press, Inc.
P. O. Box 320
Mansfield, Connecticut 06250

CENTER FOR CREATIVE YOUTH

Wesleyan University

VISUAL ARTS APPLICANTS:

Please complete one (and only one) of the following six exercises and bring the results with you when you come for your review. They are designed to stretch your thinking and imagination. Please respond with all your inventiveness, as well as your skill.

1. Using 6 to 10 different found objects (such as screws, a broken wheel, a soda can), construct a three-dimensional portrait of yourself at age 85. Try to use the materials in unusual ways. Try to show not only how you look at that age, but also how you might feel. Don't worry about the details, but instead try to suggest the general characteristics. Use glue, string, or wire to hold your piece together.

   The whole piece should be no bigger than 1½ feet by 7½ feet.

2. Fold a large piece of paper in half. Using two-dimensional media of your choice, make a drawing of the sun on one half and a drawing of the moon on the other half. Think very carefully about their differences and similarities.

3. Take a commonplace object (such as a toothbrush) and alter it so that what you have done changes our perception of it and our feelings about it.

4. Using a two-dimensional media of your choice, make an advertisement for yourself.

5. Make a sequence of at least three drawings in which something happens. (No words should be included.)

6. Draw something from an unexpected point of view. Observe this person/object as carefully as carefully as you can.

SOURCE: **Identification and Programming for Students with Outstanding Talents in the Creative Arts**
Connecticut State Department of Education
Hartford, Connecticut

CREST Program

Lebanon Elementary School
Lebanon, Connecticut

CREATIVE MANIPULATION OF MATERIALS

Judy Blake

Materials

½ stick of clay
Box containing scissors, string, sticks, paper buttons, and crayons.

Directions for Administering

Make whatever you like using this clay. If you wish, you may also use any of the other materials in the box. When you are finished, give your creation a title.

Write name, grade and title on chart. Time limit: 15 minutes

WORKING CREATIVELY WITH DRAWING

Judy Blake

Materials

Drawing paper
Crayons
Pencils

Directions for Administering

1. Draw a farm on a hill with all these things

   House
   Barn
   Animals
   Fields and Fences
   Roads

   You may add more things if you wish. Time limit: 15 minutes

2. Draw a family playing in the snow together. Time limit: 15 minutes

RATING SCALE FOR DRAWING

Judging by grade level using Creative and Mental Growth by Lowenfeld and Brittain as references for abilities and responses expected in each age group.

A.

1-5 1. Evidence of perspective, distance

1-5 2. Full use of drawing space

1-5 3. Accuracy of drawing

1-5 4. Accuracy of size relationships of figures and/or buildings

1-5 5. Accuracy of color, if used

1-5 6. Quality of use of color

B.

7. Number of base lines

8. Number of different objects and/or persons

9. Elaboration

Comments:

RATING SCALE FOR CLAY

JUDGING BY GRADE LEVEL

1-10	Degree of extension and manipulation of clay
1-5	Originality of title
1-5	Quality of use of other objects added on
1-5	Quality of use of other objects as tools

_____ Number of added objects

_____ Elaboration

Comments:

SOURCE: Identification and Programming for Students with Outstanding Talent in the Creative Arts
Connecticut State Department of Education
Hartford, Connecticut

IDENTIFICATION:

SAMPLE NOMINATION FORMS

Various sample nomination forms are presented, including those by parents, teachers, administrators, peers, and self.

PARENT NOMINATION FORM

PUBLIC SCHOOLS OF JERSEY CITY - GIFTED & TALENTED PROGRAMS

ART DEPARTMENT PROJECT

NAME OF YOUR CHILD:_____

ADDRESS:_____

DATE:_____SCHOOL:_____

GRADE:_____AGE:_____HOMEROOM:_____

Dear Parent:

We are pleased to inform you that your child has been nominated to be in the Gifted and Talented Program for the Visual Arts. All students were carefully screened by an identification committee. The screening process included recommendations from teachers, peers, art staff, self, creative tests, and portfolio review.

The class that your child will be attending will be an in-depth study in the visual arts. Specialization will be provided for each individual student's specific area of talent or interest, along with detailed instruction in the elements of art, media and technique and art history. This class will be conducted with the school your child is presently attending.

Since we have a number of students qualifying for the program we must ask you to fill out this form and return as soon as possible.

Please list any areas your child is interested in:

_____

(Dancing, Vocal Music, Instrumental Music, Drama, Painting, Drawing, Sculpture)

Additional Comments:

If my child is accepted into this program I hereby grant permission for him/her to attend these classes.

_____

Parent's Signature

_____

Telephone Number

SOURCE: **Jersey City Public Schools**
Jersey Plaza
241 Erie Street
Jersey City, New Jersey 07302.

PARENT INFORMATION AND PERMISSION FORM

The Art Department is attempting to identify students with special ability in art. As a parent, you have knowledge that would be helpful to the school in this selection process. All information will be held in strictest confidence. Please check the column that most aptly describes your child.

	Almost Always	Often	Occasionally	Don't Know
Draws, paints, or works with other art materials at home.	_____	_____	_____	_____
Expresses a desire to visit museums, exhibitions, and crafts shows.	_____	_____	_____	_____
Is curious about people, things, and events around him/her.	_____	_____	_____	_____
Like to show his/her art work to others.	_____	_____	_____	_____
Expresses opinion about decorations in and around the home.	_____	_____	_____	_____
Is asked by others to do art work.	_____	_____	_____	_____
Takes pride in doing things well.	_____	_____	_____	_____
Uses spending money to purchase art supplies.	_____	_____	_____	_____
Enjoys and appreciates the art of others.	_____	_____	_____	_____
Comments on the colors, shapes and structure of things.	_____	_____	_____	_____

My child,_____, has my permission to participate in the gifted and talented art program.

Date_____ _____
Parent's Signature

SOURCE: **Providing for the Gifted/Talented Art Student**
Baltimore County Public Schools
Towson, Maryland 21204

PARENT NOMINATION FORM
PERFORMING AND VISUAL ARTS HIGH SCHOOL

Date _____

Student's name: _____
(Last) (First) (Middle)

Address: _____

Phone: _____

Date of birth: _____

Grade level next year: _____9 _____10 _____11

Sex: _____Male _____Female

Name and address of current school _____
_____
_____

Name of parent/guardian - Ms./Mr. _____
(Last) (First)

Address of parent/guardian _____

Phone of parent/guardian - Business: _____
_____

Area(s) of special interest and talent ____Art ____Dance ____Drama ____Music

_____
Name of person completing this form

_____
Title (if completed by someone other than student or parent/guardian)

Please send this completed form to the address shown below, and a representative of the performing and visual arts high school will make contact. Thank you for your interest in the program for artistically talented students.

Performing and Visual Arts High School
1234 Main Street
St. Petersburg, FL 33710

NOTE: This general form indicating interest in the school should be supplied to the district's middle and high schools as well as other centers which might serve as contact points in the identification of artistically talented students.

SOURCE: **School Board of Pinellas County**
205 4th Street, SW
Largo, Florida 33540

ELEMENTARY TEACHER/ADMINISTRATION NOMINATION FORM

PUBLIC SCHOOLS OF JERSEY CITY -- GIFTED & TALENTED PROGRAMS

ART DEPARTMENT PROJECT

NAME OF PUPIL YOU ARE NOMINATING:_____

DATE:_____ SCHOOL_____

GRADE:_____ AGE_____ HOMEROOM_____

NOMINATING TEACHR'S SIGNATURE_____

This above student shows an above average interest and or ability in the Visual Arts, and should be considered for this program.

Yes_____ No_____

ADDITIONAL COMMENTS:

SOURCE: Jersey City Public Schools
Jersey Plaza
241 Erie Street
Jersey City, New Jersey 07302

ART TEACHER NOMINATION
FOR THE GIFTED AND TALENTED ART STUDENT

Name of Student_____ School_____

Address_____ Grade_____

Phone_____

Directions: Place a check in the appropriate column.

The student:	Almost Always	Often	Occasionally	Don't Know
is self motivated	_____	_____	_____	_____
devotes considerable time to doing art work	_____	_____	_____	_____
consistently gives evidence of a rapid comprehension of given problems or tasks	_____	_____	_____	_____
can formulate new problems arising form a given task	_____	_____	_____	_____
gives evidence of an ability to organize space in a composition	_____	_____	_____	_____
is imaginative in selection of subject matter	_____	_____	_____	_____
can depict images from imagination or observation that communicate personal ideas	_____	_____	_____	_____
uses colors, values, sizes, textures and shapes for desired effects	_____	_____	_____	_____
has a unique way or representing subject matter	_____	_____	_____	_____
works well independently.	_____	_____	_____	_____

Art Teacher's Name_____

Date_____

SOURCE: **Providing for the Gifted/Talented Art Student**
Baltimore County Public Schools
Towson, Maryland 21204

ART DEPARTMENT NOMINATION FORM

NAME:_____ AGE:_____ SEX:_____

SCHOOL:_____ ENTERING GRADE: 4 5 6 7 8 9 10 11 12

Major		Minor		Overall rating
Yes	No	Yes	No	10 9 8 7 6 5 4 3 2 1

Suggested placement & level:_____

	Excellent Good		Acceptable	Consideration Zone		Rejected				
Observation	10	9	8	7	6	5	4	3	2	1
Creative Expression (drawing)	10	9	8	7	6	5	4	3	2	1
Work Habits	10	9	8	7	6	5	4	3	2	1
Color Sensitivity	10	9	8	7	6	5	4	3	2	1
Portfolio Rating	10	9	8	7	6	5	4	3	2	1

Portfolio Comments_____

DRAWING	charcoal	ink	pastel	other	
PAINTING	watercolor	tempera	oil/acrylic		
FIBERS	weaving	batik	stitchery	macrame	
SCULPTURE	wire	wood	plaster	metal	mobile
PRINTING	lino	wood	silkscreen	other	
JEWELRY	metal	enamel	other		
CERAMICS					
PAPIER MACHE					
PHOTOGRAPHY					

Advanced Placement: Examiners:

SCPA:_____ _____

Previous training:_____ _____

Experience:_____ _____

SOURCE: **The School for Creative and Performing Arts**
1310 Sycamore Street
Cincinnati Public Schools
Cincinnati, Ohio 45210

ART TEACHER NOMINATION INFORMATION
Program for the Talented
Visual Arts
Old Donation Center for the Gifted and Talented
Virginia Beach City Public Schools

Name of Student_____

Address_____
Zip

Telephone_____ Date of Birth_____

School_____ Grade_____ Age_____

I. Information from the Art Teacher

A. Please cite specific evidence of this student's extraordinary creativity and skill potential in the visual arts.

_____
_____
_____
_____
_____
_____

_____
Signature

B. Attach four (4) examples of the student's work. This work should be ORIGINAL. Work should be done on 8 ½ x 11 or 9 x 12 paper (any type) and should follow these guidelines.

1. One drawing in pencil of "an interesting house in any environment"
2. One drawing in colored pencil or magic markers of "a person or group of people in any humorous situation"
3. One painting in tempera or watercolor of any landscape or still life. BE CREATIVE! and use all space on the paper.
4. One work in any two-dimensional medium and of any subject of the student's choice.

C. Obtain a letter citing examples of artistic ability from the parents.

D. (OPTIONAL) One or two examples of other two or three dimensional artwork may be submitted as photographs or slides.

II. Information from the Classroom Teacher

Why should this student be considered for a program for the artistically talented?

_____
_____
_____
_____
_____
_____

_____
Signature

SOURCE: **Virginia Beach City Schools**
P. O. Box 6038
2512 George Mason Drive
Virginia Beach, Virginia 23456

GATE SCREENING AND REFERRAL FORM
ARTS TALENTED CATEGORY

Information above double lines can be entered by school secretary and obtained from parent registration form.

School _____ Date

_____

Pupil's Full Name Birthdate

Parents' Name _____
(Father's) (Mother's) Surname

_____ _____
Home Phone Home Phone

Teacher _____ Grade _____ Room Number _____
If year round, list track _____

Principal's signature _____

_____ check if culturally different

_____ economically disadvantaged

(over for definitions)

_____

_____

DEFINITION: Student originates, produces, performs or responds at an extraordinary high level in one of more of the visual arts (in comparison to others of his of her age).

_____

Circle Area of Talent: Art Music Dance Drama

_____

TEACHER CHECKLIST OF STUDENT BEHAVIOR

The student demonstrates some but not all of the listed characteristics

ART

_____ has accumulated sizable amount of art work (frequently drawing)
_____ shows originality
_____ is willing to try new materials, techniques, experiences
_____ uses art to express experiences, feelings
_____ is interested in other people's art work
_____ displays ease and dexterity in creating art work

MUSIC

_____ spends extra time in musical activities
_____ plays musical instrument or sings confidently
_____ has fine motor coordination
_____ exhibits a sense of rhythm
_____ displays auditory discrimination and memory
_____ makes up original tunes

DANCE

_____ is able to dramatize feelings and experiences
_____ characterizes roles of people, animals, objects by facial expression, voice, gestures and movements
_____ imitates others; mimics people and animals
_____ improvises and moves dramatic situation to well-timed climax
_____ enjoys evoking emotional responses; loves playing to an audience
_____ writes original plays, dramatic story adaptations

Teacher recommendation (check one):

_____ might work well in the program
_____ is well suited for the program
_____ is definitely a strong candidate for the program

Teacher comments:_____

_____

_____

	Yes	No
Student demonstrates enjoyment and a high interest in the visual and/or performing arts	_____	_____
Student has expressed interest in the GATE arts program	_____	_____
Parent has expressed interest in the GATE arts program	_____	_____
Student is recognized as highly talented by peers	_____	_____

Others who may have judged the student to be highly talented:____ _____

_____

_____

Socio-economic Factors: Culturally different - member of an ethnic group in which language and/or cultural differences may interfere with the child's success in school

Economically disadvantaged - economic level and/or environmental disadvantages may interfere with child's success in school (student on "Aid for Dependent Child" or "free or reduced price lunch" list)

SOURCE: **Chula Vista City School District**
84 East "J" Street
P. O. Box 907
Chula Vista, California 92012

ART SPECIALIST/ART ADMINISTRATION NOMINATION FORM

HIGH SCHOOL FOR THE VISUAL ARTS
PUBLIC SCHOOLS OF JERSEY CITY -- Gifted and Talented Programs

Art Department Project

Name of Pupil You Are Nominating:_____

Date:_____ Home Address_____

Grade:_____ Age: _____ School/Homeroom:_____

Nominating Teacher's Signature_____

Directions: These scales are designed to obtain teacher estimates of a student's characteristics in the area of the visual arts. Please read the statements carefully and place an **X** in the appropriate place according to the following scale of values:

1. If you have seldom or never observed this characteristic.
2. If you have observed this characteristic occasionally.
3. If you have observed this characteristic to a considerable degree.
4. If you have observed this characteristic almost all of the time.

	1	2	3	4
1. Creative expression				
2. Artistic performance (how technically developed is the student's own form?).				
3. Self-discipline (execution of responsibility).				
4. Draws a variety of things.				
5. Takes art work seriously; seems to find much satisfaction in it.				
6. Shows originality.				
7. Is willing to try out new materials and experiences.				
8. Is interested in other people's art work. Can appreciate, criticize, and learn from other's work.				
9. Experiences real joy in drawing.				
10. Experiences real joy in painting.				
Column Total				
Weight Total				
Weighted Column Total				
Total				

SOURCE: **Jersey City Public Schools**
Jersey Plaza
241 Erie Street
Jersey City, New Jersey 07302

NOMINATION FORM

Governor's School for the Gifted and Talented
Arkansas

NAME OF STUDENT _____ Sex____ Race____ Age____
(Last) (First) (Middle)

ADDRESS _____ Telephone_____
(Street) (City) (Zip Code)

SCHOOL ATTENDING _____ PRESENT GRADE_____

ADDRESS _____ SCHOOL PHONE_____

1. Approximate the student's present overall academic average on the basis of the point system used in the district: _____ on a _____ point scale.

2. Indicate fields other than the visual arts in which the nominee has talent, aptitude, or ability:

3. FORMAL TEST DATA
Give names of tests, dates administered, and appropriate percentile scores. (NOTE: Test data should not be nore than two years old from date of submission of this form.)

TEST	NAME	DATE	COMPOSITE PERCENTILE	SUB-SCORE PERCENTILES	
Mental Ability: Group			%	N/A	
Mental Ability: Individual			%	N/A	
Achievement: Group			%		
Achievement: Individual			%		
PSAT/MMSQT			%	Verbal	%
				Math	%
			%	English	%
				Math	%
				Soc Sc	%
				Nat Sc	%
OTHER					

4. Place a check mark by the characteristics which best exemplify the student being nominated.

_____ possesses unusual curiosity
_____ is a keen observer
_____ thrives on complexity
_____ gets involved
_____ is a risk-taker
_____ is a good guesser
_____ is able to analyze, synthesize and evaluate
_____ sees new relationships
_____ is able to generate many alternatives
_____ is self-initiated, motivated
_____ learns rapidly, easily, and efficiently
_____ retains and uses information
_____ has the ability for creative expression in writing, oral communication and/or the arts
_____ has a sense of humor
_____ is inquisitive
_____ asks provocative questions
_____ is perceptually open to his/her environment
_____ uses good common sense
_____ has emotional stability and social maturity

5. ADDITIONAL INFORMATION ON THIS STUDENT:

6. DATA TO BE ATTACHED. Please make a readable transcript of this student's record and staple it to this form.

ATTEST: We have discussed pertinent information on this form with this student and agree that he/she is genuinely interested in participating in the 1982 Governor's School of Arkansas.

_____	_____
Signature of Superintendent/Headmaster	School District/Location
_____	_____
Signature of Principal	Signature of Counselor
_____	_____
Signature of Instructor	Signature of Instructor

SOURCE: Governor's School for the Gifted and Talented
Arkansas State Department of Education
Little Rock, Arkansas 72201

PEER NOMINATION FORM

FOR THE GIFTED AND TALENTED ART STUDENT ON THE PRIMARY LEVEL IN THE ELEMENTARY SCHOOL

Name of Nominee _____ School _____

Grade _____

Directions to the Teacher: Explain to the students that their answers to the following statements will help identify students in the class whom they think are good artists. This nomination form should be used orally and the teacher should serve as the recorder.

	Almost Always	Often	Occasionally	Don't Know
Does a lot of art work in school.	_____	_____	_____	_____
Draws well.	_____	_____	_____	_____
Does art in free time.	_____	_____	_____	_____

Student making Nomination _____

Date _____

Art Teacher's Name _____

SOURCE: Providing for the Gifted/Talented Art Student
Baltimore County Public Schools
Towson, Maryland 21204

PEER NOMINATION FORM

FOR THE GIFTED AND TALENTED ART STUDENT ON THE INTERMEDIATE LEVEL IN THE ELEMENTARY SCHOOL

Name of Nominee _____ School _____

Grade _____

Directions to the Student: Read each statement carefully. Beside the statement, place a check in the column that best describes the classmate you have named.

	Almost Always	Often	Occasionally	Don't Know
Draws a lot in school.	_____	_____	_____	_____
Draws well.	_____	_____	_____	_____
Is curious about art and asks many questions.	_____	_____	_____	_____
Can tell us things through art work.	_____	_____	_____	_____
Works well with many art materials.	_____	_____	_____	_____
Likes to look at the art work of others.	_____	_____	_____	_____

Student making Nomination _____

Date _____

Art Teacher's Name _____

SOURCE: Providing for the Gifted/Talented Art Student
Baltimore County Public Schools
Towson, Maryland 21204

PEER NOMINATION FORM - GRADES K to 8

PUBLIC SCHOOLS OF JERSEY CITY

GIFTED AND TALENTED PROGRAM

ART DEPARTMENT PROJECT

DATE:_____ SCHOOL:_____

GRADE:_____ AGE:_____ HOMEROOM:_____

Directions: To be read to class by Art Teacher and voted upon by students. Please write both first and last name.

1. Who in your class dresses most originally?

   _____ _____

2. Who thinks of the most unusual, wild or fantastic ideas?

   _____ _____

3. If you had a box of scrap materials, and had to create an object, who would you choose to work with?

   _____ _____

4. Who concentrates for long periods of time on their art projects?

   _____ _____

5. Who is critical of his/her own work and sets high standards of quality for him/herself?

   _____ _____

SOURCE: **Jersey City Public Schools**
Jersey Plaza
241 Erie Street
Jersey City, New Jersey 07302

PEER NOMINATION FORM

FOR THE GIFTED AND TALENTED ART STUDENT ON THE SECONDARY SCHOOL LEVEL

To the Student: Your answers to the following statements will help identify a student in your class whom you think is a gifted and talented art student.

Name of Nominee _____ School _____

Grade _____

Directions: Read each statement carefully. Beside the statement, place a check in the column that best describes the classmate you have named.

	Almost Always	Often	Occasionally	Don't Know
Shows an interest in art work.	_____	_____	_____	_____
Creates many original art works.	_____	_____	_____	_____
Can express personal ideas through art.	_____	_____	_____	_____
Participates in many art contests and exhibitions.	_____	_____	_____	_____
Visits museums and craft shows.	_____	_____	_____	_____
Experiments with a variety of materials.	_____	_____	_____	_____
Shows good craftsmanship and technical skills.	_____	_____	_____	_____
Spends leisure time engaged in art activities.	_____	_____	_____	_____

Your Name _____

Date _____

Art Teacher's Name _____

SOURCE: Providing for the Gifted/Talented Art Student
Baltimore County Public Schools
Towson, Maryland 21204

SELF NOMINATION FORM

FOR A GIFTED AND TALENTED ART STUDENT ON THE ELEMENTARY SCHOOL LEVEL

Your Name _____ School_____

Grade_____

Directions: Put a check in the column that best describes you.

	Almost Always	Often	Occasionally	Don't Know
Do your classmates tell you that you are a good artist?	_____	_____	_____	_____
Do you think your art work is better than the art work of your classmates?	_____	_____	_____	_____
Do you like to show your art work to others?	_____	_____	_____	_____
Do you do art work outside of school?	_____	_____	_____	_____
Do you like to make up games and pictures using your imagination?	_____	_____	_____	_____

Art Teacher's Name_____

Date_____

SOURCE: Providing for the Gifted/Talented Art Student
Baltimore County Public Schools
Towson, Maryland 21204

SELF NOMINATION FORM

PROVIDENCE SCHOOL DEPARTMENT

Talent Search and Development of Arts Potential

Among Middle School Students

TALENT QUESTIONNAIRE

Student_____ Age_____

School_____ Grade_____ Home Room_____

1. Check if you think you have a special talent in:

☐ Art	☐ Writing
☐ Music	☐ Drama
☐ Dance	☐ Other

2. When did you know you had this talent?

_____

3. How do you use your talent?

_____

4. Have you taken any lessons in this?

_____

5. Write a few sentences about this special talent you have:

_____

_____

_____

_____

_____

SOURCE: **Rhode Island Department of Education**
211 Veazie Street
Providence, Rhode Island 02904

STUDENT SELF-NOMINATION FORM

JERSEY CITY PUBLIC SCHOOLS -- Gifted and Talented Programs

Art Department Project

Name:_____ School: _____

Date:_____ Age: _____ Homeroom: _____

Student's Signature: _____

PLEASE CHECK ANY AREAS THAT APPLY TO YOU:

1. I am interested in _____.
   (Dancing, Vocal Music, Instrumental Music, Drama, Painting, Drawing, Sculpture.)
2. I like to work with others. _____
3. I like the challenge of different tasks. _____
4. I like to develop original ideas. _____
5. I want to do something to benefit society. _____
6. I try to be sincere and truthful. _____
7. I am willing to tryout for a role in the school play. _____
8. I like to sing in the school chorus or general music class. _____
9. I can interpret songs, poems, stories through creative movement, or through drawing. _____
10. I experience real joy in drawing, painting and/or working with my hands. _____
11. I can express feelings and emotions in my art work. _____
12. I can play one or more musical instruments well. _____
13. I can sing well. _____
14. I like to doodle and scribble all the time. _____
15. I like creating things with "Junk Objects." _____
16. I like to copy work by famous artists. _____

17. I like to copy cartoons or create my own cartoons. _____

18. I like to watch special shows about art on television. _____

19. I like to spend time alone doing art work. _____

20. I like to do art work at home. _____

SOURCE: Jersey City Public Schools
Jersey Plaza
241 Erie Street
Jersey City, New Jersey 07302

SELF NOMINATION FORM

CENTER FOR CREATIVE YOUTH

Wesleyan University

Name_____ School_____

Age_____ Grade_____

VISUAL ARTS APPLICANT:

Please answer the following questions and bring this form with you when you come for your audition.

1. Why do you want to be in the Visual Arts program at CCY?

2. What art classes have you taken in school, if any?

3. Have you taken any art classes outside of school?

   _____ Yes _____ No

   If yes, please describe the classes you have taken.

4. What type of visual art interests you most and why? (For example, painting, sculpture, photography, drawing, design, etc.)

5. What are some of your after-school activities?

6. How do you view your commitment to art?

SOURCE: **Identification and Programming for Students with Outstanding Talent in the Creative Arts**
Connecticut State Department of Education
Hartford, Connecticut

SELF NOMINATION FORM

ART APPLICATION

DATE_____

NAME_____

ADDRESS_____

PHONE_____AGE_____SEX_____CURRENT GRADE 8 9 10 11

CURRENT SCHOOL_____

List any art courses you have taken.

List your special interests and/or talents in art.

List art exhibits or design projects you have done or assisted in, including such details as the place, date, and occasion.

Are there any artists in your family? If so, indicate what they do.

What is your career goal?

SOURCE: **School Board of Pinellas County**
205 4th Street SW
Largo, Florida 33540

SELF NOMINATION FORM

FOR A GIFTED AND TALENTED ART STUDENT ON THE SECONDARY SCHOOL LEVEL

Your Name_____ School_____

Grade_____

Directions: Read each statement carefully. Beside each statement place a check in the column that best describes you.

	Almost Always	Often	Occasionally	Don't Know
Do your classmates consider you an artist?	_____	_____	_____	_____
In comparison with your other classmates, do you think your ideas are unique?	_____	_____	_____	_____
Do you derive a great deal of satisfaction from your art work?	_____	_____	_____	_____
Do you do art work outside of school?	_____	_____	_____	_____
Do you use art to explain your ideas?	_____	_____	_____	_____
Do you like to visit museums, historic sites or other places where art objects are shown?	_____	_____	_____	_____
Are you frequently encouraged to enter art contests and exhibitions?	_____	_____	_____	_____
Do you produce art work for extra curricular activities such as posters, the newspaper or yearbook?	_____	_____	_____	_____

Art Teacher's Name_____

Date_____

SOURCE: **Rhode Island Department of Education**
211 Veazie Street
Providence, Rhode Island 02904

INFORMATION FROM STUDENT NOMINATED
FOR
Governor's School for the Gifted and Talented
Arkansas

NAME OF STUDENT_____ Sex____ Race____ Age____
(Last) (First) (Middle)

ADDRESS_____ TELEPHONE_____
(Street) (City) (Zip Code)

SCHOOL ATTENDING_____ PRESENT GRADE_____

ADDRESS_____ SCHOOL PHONE_____

NAME YOU GO BY_____

1. Indicate the media in which you prefer to work:_____

2. List art courses taken in the public/non-public schools and names of private teachers or private schools giving art instruction to you.

3. List any significant achievements, awards, accomplishments, or products in the past two years.

4. List any school or community projects in which you have taken major roles in the past two years.

5. List exhibitions or other public or private displays in which your work has been represented.

List specific topics or areas of interest (in or outside the area of nomination) you would like to explore at the Governor's School:

Complete the following statement indicating why you are interested in participating in the 1982 Governor's School of Arkansas.

I, _____, am interested in participating in the 1982 Governor's School because

_____ Date

_____ Signature of Nominee

SOURCE: **Governor's School for the Gifted and Talented**
Arkansas State Department of Education
Little Rock, Arkansas 72201

STUDENT SELF-ASSESSMENT AND INTEREST FORM

CHESTERFIELD COUNTY SCHOOLS SUMMER ART TALENTED PROGRAM

Student's Name_____School_____Grade_____Date_____

1. Think of an art project which you feel was the best you ever did. Then,
   A. Name your project:

   b. Describe your work of art:

2. What art activities do you enjoy most?

3. If you could choose any kind of art project to begin today, what would you choose to do?

4. Approximately how much time do you spend on art projects outside of school hours?

5. Have you had any special lessons in art, Art Enrichment Classes at the Virginia Museum? If the answer is yes, what kinds of art lessons did you have?

6. What other activities do you enjoy besides art activities?

7. If you attended the special summer school art class, what would you like to learn?

SOURCE: Chesterfield County Public Schools
Chesterfield, Virginia 23832

IDENTIFICATION:

SAMPLE FINAL SELECTION/SCREENING FORMS

These sample forms are used to compile tabulations on various multiple criteria.

PROJECT CHALLENGE

ANDERSON SCHOOL DISTRICT 5

VISUAL ARTS COMPONENT

EVALUATION RATING SCALE

Student's Name_____School_____ _____ ___Grade_____

Date of Evaluation_____Evaluator(s)_____

_____

1. Art work shows richness of detail developed from keen observation._____
2. Work shows confidence in use of composition. _____
3. Work shows sensitive line quality. _____
4. Student positions objects accurately. _____
5. Student proportions objects correctly. _____
6. Student uses correct perspective. _____
7. Work shows student's accuracy of perception. _____

Total Number of Characteristics _____

Comments:

RECOMMENDED:

In School Program _____

After School Program_____

NOT RECOMMENDED AT THIS TIME_____

SOURCE: Anderson School District #5
Box 439
Anderson, South Carolina 29622

CHULA VISTA CITY SCHOOL DISTRICT
Multiple Criteria for Admission to GATE Program by Point System
Arts Talented Category

Student's Name_____ School_____

Grade Level_____ Birthdate_____ Ethnic Code_____

1. Arts Talent Ability - Student orginates, produces, performs or responds at an extraordinary high level in one or more of the visual or performing arts (in comparison to others of his or her age).

   Points for this student: [ ]

   Check area of talent: _____ visual arts _____ drama
   _____ music _____ dance
   Total points assigned by Arts Panel composed of a minimum of three art educators and/or professionals. 1-9 points*

2. Socio-economic Factors - culturally different/economically disadvantaged
   a. Member of ethnic group in which language and/or cultural differences may interfere with the child's success in school 2 points — a. [ ]
   b. Economic level and/or environmental disadvantages interfere with child's success in school (student on "Aid for Dependent Child" or "free or reduced price lunch" list) 2 points — b. [ ]

3. Awards of Honors - Community recognition such as participation in juried art shows, county fair or other community group awards, participation in theatrical or artistic productions in which auditions were required. 2 points — Awards [ ]

4. Other Recommendations
   parent and/or self nomination 2 points — Parent or self [ ]
   teacher(s) familiar with student's work 1-3 points * — Teacher [ ]

   (12 points recommended in order to qualify)

TOTAL [ ]

Date of audition or portfolio review_____

Persons serving on Arts Panel/Assignment _____

Meeting date_____ _____

_____

_____

*Points for Recommendation
_____ might work well in program (1 point)
_____ is well suited for the program (2 points)
_____ is definitely a strong candidate for the program (3 points)

PUBLIC SCHOOLS OF JERSEY CITY - Gifted and Talented Programs

Art Department Project

A.T.C. - Final Screening Form

_____
Last Name First

_____
Address

_____
Elementary School

_____
District High School

	Score	Weight	Weighted
Teacher/Administration	_____	_____	_____
Art Specialist/Administration	_____	_____	_____
Self	_____	_____	_____
Peer	_____	_____	_____
Parent	_____	_____	_____
Torrance Test	_____	_____	_____
Drawing Test	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
Total			_____

SOURCE: **Jersey City Public Schools**
241 Erie Street
Jersey City, New Jersey 07302

SPARTANBURG COUNTY SCHOOL DISTRICT SEVEN
Spartanburg, S. C.

Program for Academically Gifted Elementary Students

Student Evaluation Profile

Student_____ Date_____

Grade_____ School_____

Note: Only the items emphasized during this grading period have been checked.	YES	NO
I. Application of interpretive reading skills		
A. Is able to make judgements about material read		
B. Is able to react personally in agreeing or disagreeing with the author		
C. Is able to make and substantiate value judgments and engage in problem-solving activities based upon materials read		
D. Is able to express personal interpretations clearly in group discussions and/or in writing		
II. Development of mathematical problem-solving processes		
A. Is developing persistence and fluency in attacking problems		
B. Verifies solutions		
C. Verbalizes processes used in problem solving		
D. Demonstrates visual and spatial perception skills		
III. Development of research processes		
A. Is developing basic research skills		
1. Identifies and narrows a topic		
2. Generates relevant questions		
3. Selects an appropriate type of research for a question		
B. Applies documentary research skills		
1. Locates references effectively		
2. Takes appropriate notes		
3. Uses a variety of sources		
4. Compiles a bibliography		
5. Assesses the worth of sources read		
C. Applies survey research skills		
1. Designs an appropriate survey		
2. Selects an appropriate target population		
3. Compiles survey results		
4. Summarizes survey results		
5. Generalizes from survey results		

	YES	NO
III. Development of research processes (continued)		
D. Applies descriptive research skills		
1. Conducts an interview		
a. Develops appropriate interview questions		
b. Uses follow-up questions effectively		
c. Records results of interview accurately		
d. Summarizes results of interview		
2. Carries out an observation		
a. Focuses observation on research question		
b. Records results of observation objectively		
c. Summarizes results of observation		
d. Draws conclusions from observations		
E. Applies experimental research skills		
F. Produces a product based on research		
1. Selects a type of product appropriate for the particular research		
2. Represents research accurately through the product		
3. Shows creativity in the product		
4. Submits a final product free of mechanical errors		
IV. Development of qualities of		
A. Task commitment		
1. Is self-motivated in areas of particular interest		
2. Is persistent; keeps going despite obstacles		
3. Sticks to a task		
B. Responsibility		
1. Carries through on commitments		
2. Goes beyond the minimum requirements		
3. Assumes leadership roles		
4. Works independently		
C. Creativity		
1. Has a fascination for words and their different uses		
2. Is very original in thoughts about things; is imaginative		
3. Is curious about many things		
4. Generates a large number of ideas/solutions to problems or questions		
5. Tries different approaches to ideas/issues/problems		

Comments: _____

_____

_____

_____

_____

Teacher's Signature: _____

EVALUATION

Following are comments regarding evaluation of the program goals, instructional process and student learning; a sample checklist; and some methods of collecting evaluation data.

HOW SHOULD ART PROGRAMS BE EVALUATED?

Evaluation is one of the means through which a program's accomplishments can be described, interpreted, and appraised. Three major areas constitute the subject matter of evaluation: **the program itself, the character and quality of the teaching, and what students learn and experience.** Every educational program is the product of choices; because the choices that are made in building an educational program in art are fallible -- the goals may be inappropriate, the content irrelevant, the relationship among activities awkward -- programs should be evaluated. Even before teaching and learning are evaluated, one should examine the program itself. Evaluation of the program requires that one assess the quality and character of the goals it seeks to attain. Are they significant? Are they appropriate for the population for whom they are chosen? Are alternative aims and goals more appropriate?

1. The Program

   The importance of assessing the aims and content of an art proram cannot be overemphasized. If, for example, after a critical analysis of what teachers hope to achieve, it is found that the aims are trivial, evaluating how well they have achieved trivial aims appears to be superfluous. What needs attention is not the assessment of teaching and learning, but the revision of the program that is being proposed or provided in the first place. An evaluation of the art program itself increases the probability that what is offered in schools in the name of art education will be worthy of the time, attention, and energy of the students. What is not worth teaching, is not worth teaching well.

2. The Instructional Process

   The second major focus for evaluation deals with how teaching occurs. Teachers seldom have peers who provide feedback to them on the quality of teaching and classroom life that the teacher might not see. Hence, teachers must learn about their teaching in the reflections in their students' eyes. But such reflections are necessarily neither vivid nor accurate. What needs to be done in evaluation is to devote attention to what transpires in classrooms --to the covert messages that teachers give to students, to the quality of student-teacher interaction, to the level of artistry with which teachers demonstrate and explain.

   Without attention to these and other characteristics of classroom life, the probability of improving that life is radically diminished; one looks at the 'symptons' of the students' efforts rather than the conditions that brought them about. For example, what do art teachers say to students about their work? Do they attend to aesthetic considerations? Do they focus upon technical aspects? What kinds of questions do teachers pose that serve as cues to direct students' perceptions of visual forms? What percentage of discourse in the classroom is relevant to substantive matters in art and what percentage to matters of management or discipline? A teacher habituated to classroom life might never recognize aspects of his or her teaching without the help of someone from the "outside." We believe such feedback to be of the utmost importance as an aspect of evaluating art programs.

It is recommended that art teachers visit each other's classrooms to observe and to discuss with the teacher the quality of teaching and learning that has been seen. With such feedback, we believe art teachers will be more likely to bring about significant alterations in their own teaching; strengths can be strengthened and weaknesses identified. Through such a process, over time, the quality of the art program can be significantly improved.

3. Student Learning

The third aspect of evaluation in art focuses upon what students are able to do and what they have experienced. Evaluation here focuses upon the quality of the work students have created, on what they are able to say about art forms, and about what they know about art in a cultural context. Which of these outcomes of art programs will be emphasized in evaluation will, of course, depend upon the orientation of the program. Evaluation is not identical with grading, and while we do not advocate assigning letter grades to children's art, we do advocate the practice of evaluating children's art. This process should include both pupil and teacher. The goal of such a practice is not to classify either children or art work, but rather to secure a more complex and comprehensive appreciation for what has been achieved and to use such information as a way of improving the education process. Evaluation processes should not only seek to appreciate and assess what is directly manifest, or what pupils have learned, but teachers and others who evaluate should try to understand what students have experienced in the art class as well. What are the qualities of experience students are undergoing? Do they like what they are doing? Are they really interested or are they simply feigning interest? Has any of their experience been aesthetic in character? Are they being turned off or turned on to art in class? What we are proposing is that manifest behavior is an important but an inadequate referent for evaluation. We need to look beyond behavior in order to understand what the behavior signifies. Such knowledge will often require an empathetic form of understanding on the teacher's part. Somehow teachers need to know viscerally the nature of the student's experience in their classes. Evaluation procedures that discount such aims too often miss the most important outcomes of art education.

A SAMPLE

ART PROGRAM CHECKLIST

PLANNING

____ What procedures are used to determine if the art program meets the needs of the students in this school?

____ How is the total program of the school coordinated? What procedures are used to guarantee cooperation between teachers in the different fields of art instruction (i.e., art, crafts, sculpture, computer graphics, photography ceramics)?

____ Who is responsible for the planning and implementation of the art program?

____ Is the art program structured on goals and objectives?
____ Is achievement evaluated regularly? How?
____ Do art students participate in district/regional/and/or state art exhibits, symposiums?
____ Is art knowledge tested on a regular basis?
____ Is career counseling available for students?

____ Is pertinent information related to individual student achievement readily available for teacher's use in planning instruction?

____ What procedures are used to determine art interests of the students in the school?
____ Have any courses been developed in the past five years based on student needs or interest?

____ What procedures are used to determine student placement in art programs?

____ Attitude and interest surveys?
____ Perception tests?
____ Skills and physical capacities examinations?
____ Guidance office counseling?
____ Teacher-pupil/parent interviews?

____ Does the instructional program have a schedule and organizational pattern that provides an appropriate amount of instructional time?

____ Are parents involved in planning the school's art program?

____ Are other school personnel involved in designing the instructional program in art? If so, which ones?

____ Do the district priorities and funding meet the needs of the school art program?

____ Do the school administration provide leadership in planning the art program?

IMPLEMENTATION

____ Is there a continuous program of skills, concepts and processes implemented in each art instruction area for all students?

- ____ How is student progress coordinated and monitored?
- ____ What procedures are used to coordinate with elementary middle, junior and senior high schools?

____ How do teachers accommodate individual learning styles in art classes?

____ Are attitudes and learning expectancies for students positive among art teachers? administrators? parents?

____ Are parents kept informed of their children's progress and needs in art?

____ Are students taught by certified personnel?

____ What community resources are utilized to support the art program?

____ What procedures are utilized to motivate students in art activities?

____ What pertinent information related to individual students is being used by art teachers?

- ____ What is the source of the information?
- ____ Do you receive information regarding the academic progress of students in the art program? Who from?

____ Do art teachers receive support from district personnel?

____ What diagnostic procedures are used to determine students' needs?

____ Did art teachers receive meaningful inservice training in the past year?

- ____ Have they attended state or national art conventions as part of the inservice program?
- ____ How many district inservice activities have been designed to meet art teachers needs in the past year?
- ____ Are teacher exchanges and visitations encouraged and accommodated?

____ Are the facilities appropriate to the art instructional program?

- ____ Do they provide a healthy, safe environment for students?
- ____ Do they provide a studio facility for two and three dimensional activities?
- ____ Is proper storage available?
- ____ Is there a room for the kiln?
- ____ Are art facilities provided with a sink and clean up area?
- ____ Are art facilities provided proper acoustical treatment?

____ Does the school support the art instructional program with adequate library books, periodicals, slides, prints, and other media needs?

____ Does the school and district adequately support activities, or organizations, and professional materials which assist teachers in becoming and remaining knowledgeable about the latest trends in art education?

____ Is the art program supported by paraprofessionals and volunteers?

____ Is the total instructional program supported by a school management plan and regular evaluation of the school's progress?

____ What type expenses are covered by district or school budgets?

____ Purchase and repair of equipment?
____ Consumable/expendable art supplies?
____ Slides, prints, films and filmstrips?
____ Library and resource materials?
____ Large equipment such as kilns, pottery wheels, looms, presses, etc.?
____ Transportation for exhibitions, festivals and symposiums?
____ Are minimum materials and equipment lists used to plan expenditures?

EVALUATION

____ Does the art program have appropriate monitoring, reporting and evaluating procedures and instruments?

____ Is there a specific plan for evaluating the effectiveness of the art program? Is it based on student achievement?

____ Is the instructional program examined and adjusted to correct inadequacies on a regular basis?

____ Does the school administration review the program annually?
____ Does the district administration review the district art plan regularly?

____ Does the art faculty participate in a schoolwide evaluation of the total instructional program in the school.

SOME METHODS OF COLLECTING EVALUATION DATA

Data Collected By A Mechanical Device
(e.g. audio or video tape)

Strengths	Weaknesses
Avoid human errors	Cost.
Stay on job -- avoid fatigue.	Cannot make independent judgment.
May capture content missed by written records (e.g. voice inflection).	Complexity can cause problems in operating devices.

Data Collected By An Independent Observer

Strengths	Weaknesses
Can be used in natural or experimental settings. Most direct measure of behavior.	Observer's presence often causes an artificial situation.
Experienced, trained, or perceptive observers can pick up subtle occurrences or interactions sometimes not available by other techniques.	Hostility to being observed.
	Inadequate sampling of observed events.
	Ambiguities in recording.
	Frequent observer unreliability.

Written acccounts.

Can use critical incident technique, eliminating much "chaff."	Hard to be complete.
	Hard to avoid writing interpretation as factual data (e.g. "Mary kicked John because she was angry with him.").

Observation forms

(e.g. observation schedules).	
Easy to complete; saves time.	
Can be objectively scored.	
Standardizes observations.	
	Not as flexible as written accounts -- may lump unlike acts together.
	Criteria for ratings are often unspecified.
	May overlook meaningful behavior that is not reflected in instrument.

Data Produced By The Student

Self reports.

Strengths	Weaknesses
Can collect data too costly otherwise (e.g. eliminates the endless observation necessary to really get to know a person's philosophy, attitudes, etc.).	Depends on respondent's real awareness of self. Depends on respondent's honesty and/or security. Depends on respondent's 'accurate memory" when dealing with past events (selective recall).
Can collect data not accessible by any other means (private thoughts, feelings, actions, emotion-laden material).	May necessitate anonymous responses where threat is perceived.

Semantic differential

Strengths	Weaknesses
Adaptable to varying research demands. Quick and economical to administer and score.	Often tells more about the respondent than about the topic under consideration.

Questionnaires

Strengths	Weaknesses
Self-administered. Anonymity can bring about more honest responses. Economical.	Frequent low percentage of returns. No assurance that the intended respondent understands the questions. No assurance that the intended respondent actually completed the form himself.

Interviews

Strengths	Weaknesses
Allow depth and free response. Flexible and adaptable to individual stituations. Allow glimpse of respondent's gestures, tone of voice, etc., that reveal his feelings.	Costly in time and personnel. Require skilled interviewers. Often difficult to summarize. Many biases possible (e.g. interviewer's, respondent's or situational biases).

Personal products — Tests

Strengths	Weaknesses
Practicality - do away with need for observer to gather similar data.	Validity is always a problem in work sample sense - i.e., is test representative of criterion?
Most reliable measures we have at present.	Lend themselves to "law of the instrument" -- we often exclude techniques.
Can record products or thought or processes themselves.	

Tests — Supplied answer

Essay.

Strengths	Weaknesses
Allow students to snythesize their knowledge about a topic.	Difficult to score objectively.
	Sampling of topics is relatively limited.

Tests —Completion

Strengths	Weaknesses
Can be quite objective.	May lend themselves to testing trivia (factual recall only).

Tests — Short response.

Strengths	Weaknesses
Can be quite objective.	May lend themselves to testing trivia (factual recall only).

Tests — Problem-solving.

Strengths	Weaknesses
Can look at actual processes (diagnostic).	Lend themselves to mechanical drill.
Can look at actual mastery.	

Tests -- Selected answer (multiple-choice, true-false, matching, rank order).

Strengths	Weaknesses
Greater objectivity in scoring.	Problem of validity is always present.
Speed of scoring.	
Potentially higher reliablity.	

Can be item analyzed for improvement.	Standardized tests sometimes used in situations requiring specially constructed tests.
Quantity of available standardized tests.	Apparent precision often masks very bad items.

Samples of work.

Strengths	Weaknesses
Best measure of ability, mastery, etc.	May be difficult or costly to administer.

Source: Educational Evaluation: Theory and Practice
Blaire Worthen and James Sanders
Charles Jones Publishing Company
Worthington, Ohio 1973